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CARMEL CYMBAL

and Masten's Gazette

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SEVENTH ANNUAL BACH FESTIVAL EDITION

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SEVENTH ANNUAL CARMEL BACH FESTIVAL

July 21-27 Gastone Usigli Conductor

MONDAY, TUESDAY, THURSDAY, SATURDAY, SUNSET SCHOOL, 8:30 P.M.
SUNDAY AT CARMEL MISSION
4:00 P.M. AND 8:00 P.M.

ORGAN RECITALS WEDNESDAY AND FRIDAY AT SUNSET SCHOOL AUDITORIUM AT 4:00. LECTURES AT 11:00 A.M.

SEASON TICKETS 7.70 AND 6.60 INC. TAX, ACCORDING TO LOCATION

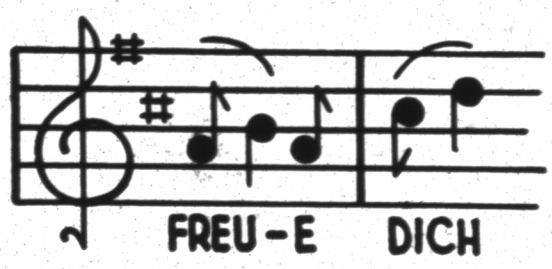
Chart of Seat Locations at Denny-Watrous Office at Thoburns
Single Tickets 1.93, 1.65, 1.10, 55c, inc. tax. Telephone Carmel 62

SEASON TICKETS WILL ADMIT HOLDERS TO FIVE CONCERTS AND THE TWO ORGAN RECITALS BY DR. FRANK W. ASPER & MORNING LECTURES

Carmel's Seventh Annual Bach Festival

HERALDING TROMBONES

STEWART FAMILY

Played nightly at the opening of the concerts by the Stewarts, father and three sons.

TO CONDUCTOR INNER BALANCE GIFT OF BACH

By Gastone Usigli

Great truths win universal recognition slowly and laboriously; among the worthiest conquests of today is the fact that the supreme greatness of Bach's art is unanimously acclaimed by musical "antiquarians," by the average musician, and by the new representatives of musical "Sansculottism," which is indeed an unparalleled feat in the realm of music.

For the understanding of Bach's music, and in particular of his vocal music, stimulates the highest intellectual delight that derives from the realization that his great industry and supreme skill as craftsman has inspired him to serve the noblest and most vital principles of life: it fills men with "triumphant joy" because it makes them dream and hope for those things that are denied by the realities of life.

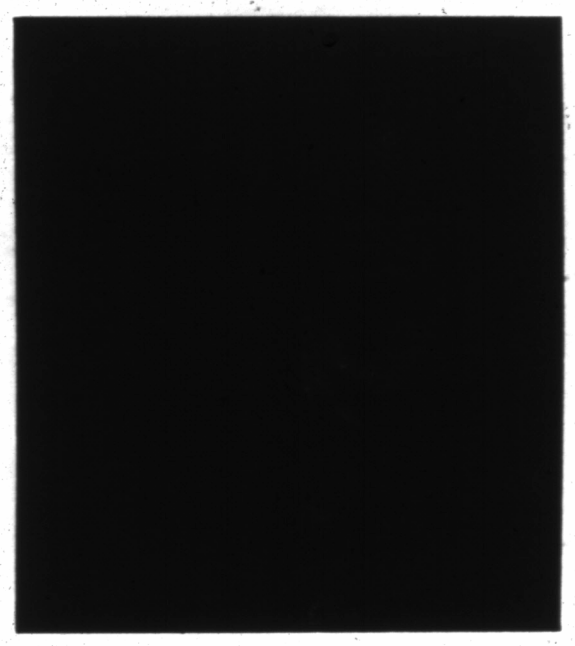
There is not only a psychological need of Bach's music (for it is truly a breviary of our inner life and an inexhaustible treasure of religious inspiration), but also a physiological reason why his music should provide comfort and nourishment in an era of unrestrained sensationalism, of confusion of values and standards, of hectic and cruel strife; his music seems to restore the inner balance that life is liable to disrupt, satisfy the longing for harmonious order and provide emotional rest, truly it fortifies the weak and rewards the good.

Does not the first part of the *Magnificat* (as well as countless himilar episodes) reflect the eternal rhythm of the universe with its vivid, exultant, relentless animation that appears to increase while in reality maintaining the steady pulsation of the cosmos?

Yes, it is, and both voices and instruments carry a hymn of humanity gratefully acknowledging this truth.

Festival of Faith

DEDICATED TO GASTONE USIGLI



Here where the green tranquillity of pines
Enfolds the westward landflow to the sea,
The faith of Bach finds voice again, and shines
Unshaken by the world's catastrophe.

From every little line of running flame
That multiplies itself into a fire,
The full creation echoes with acclaim
To God alone; and earth becomes a choir.

Point if you must across the tragic waves
Where wreck and havoc ride the midnight air
And right itself is ceded to the wrong—
Truth is not mocked. Once more the spirit braves
The chaos of negation to declare
Eternal order and undying song!

—DORA HAGEMEYER

OUR WELCOME POIGNANT THIS STORMY YEAR

Shout for joy, ye ransomed bands . . . Carmel gives poignant welcome to the lovers of Bach this year.

Salzburg is hushed, Oberammergau dark, and Leipzig, Bach's home, lies ruined; seemingly America only has a voice. And even in the swelling murmur here few centers raise a musical note, that wonder of ordered sound that must not die.

Like little driftwood fires on the beach it darts up at intervals courageously, leaping undimmed on the wave's margin. Carmel becomes now such a fire, proffering cheer and hope.

The hearth is wide with space for all: this year Carmel keeps faith with destiny.

Art, music, Bach are meant for all men and these things they shall have. Now, here, in the thrilling knowledge of a seventh annual Bach Festival or later, carrying back rekindling from this small but faithfully guarded blaze. Those who wait presently by dead embers gather in unseen myriads round our fire as at an altar.

Theirs is a pitiable but not a tragic fate so long as our flame burns. If they but knew, and know they somehow must, these others might be warmed with hope . . . *Shout for joy, ye shall be ransomed.*

The rite of art is a deathless thing, immortal as the beauty and purity of Bach, a torch of Olympian fire Carmel is privileged to tend, for a while. . .

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ALICE MOCK

Soprano in fifth season with Festival, sings "Magnificat" Saturday; "Freue Dich" Monday; Mozart Thursday; "B Minor Mass" Sunday at the Mission.

Joy and Humility of the Madonna Told by Bach in Soprano Role

Pure joy gushes in a clear stream as Alice Mock enters the *Magnificat.*

Through her soprano voice soars the ecstasy and in it wells the humility of the lowly "chosen maiden," while the accompaniment draws in music a picture of Her, the Madonna. In the *Et Exsultavit* Bach's motive of joy reaches its final expression and yet, simply and directly, in the *Quia respexit humilitatem* she drops to the earth and into the very soil to sing of common humanity. And for the art and understanding of this core of the *Magnificat,* an exquisite instrument is needed.

That instrument becomes the voice of Alice Mock, full, sweet and rich. Hers is the light and warmth of the *Magnificat,* which will be performed on the Saturday night of the Festival, or the climactic *B Minor Mass,* of *Freue dich,* and, on Thursday night, of Mozart.

Five times before Alice Mock has sung in Carmel for the Bach Festival and if we could we now would greet her with the radiant speech she brings to us. She is a woman from Oakland who has triumphed in opera through Eprope and America. Her performance before the "crowned heads" of Europe was by command, an appearance by request of the King and Queen of Spain in which she met the challenge to any foregn artist of hinging in Madrid the *Micaela* of "Carmen."

That she excelled was attested by *El Imparcial's* calling hers "exquisite art." The Italians of Milan called it "a treasure of a voice," and in Paris, *Le Matin's* critic wrote, "We cannot say enough of the voice, warm and vibrant. . ."

America has known Alice Mock as leading coloratura of the Chicago Civic Opera Company where she has sung with Schipa and Bonelli, for her work on radio and screen, and in concert.

Carmel is happy and proud to have her back with us. Pure joy gushes in a crystal stream as Alice Mock lifts her voice in this festival of Bach. —ELIZABETH PAINE

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The Carmel Cymbal
and Masten's Gazette

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Bach Festival Edition
Edited by Elizabeth Paine

Vocal Quartet In Star Role

The first vocal quartet is star of the 1941 Bach Festival.

It will present three major Bach works, *Freue Dich,* Monday; the *Magnificat,* Saturday; and Sunday, the "B Minor Mass."

Alice Mock, soprano, Ruth Terry Koechig, contralto, Russell Horton, tenor, and Sten Englund, bass, make up this quartet with Ross Worsley alternating with Englund for the *Magnificat.*

BACH DANCE

By George and Dorothy Wilson

Director of "The Merry Wives of Windsor" for the Forest Theater Shakespeare Festival, the Wilsons founded the first high school boys' modern dance group in this country.

+

Johann Sebastian Bach inherited the spirit of the school of German composers which had withstood Italian tendencies and his power of genuine expression extended to many types of church music and to dance forms.

One seldom pauses to analyze the profound influence dance has exerted upon the form and substance of musical composition. A composer of Bach's stature seems beyond such influence and yet Bach's use of dance forms is broad enough to warrant study.

Man's desire to express an idea of emotional response through rhythmic body movement is a purely intuitive reaction to some environmental stimulation. It is natural as hunger or sleep. But because man has discovered inherent artistic values in such spontaneous performance, dance has become worthy of a place among other human activities classified as Art Forms. Yet of all artistic endeavors dance has been the least successful in the history of art. The very elements which make it an art are also responsible for its fluctuating success. However, dance has probably inspired the other artistic adventures to a greater degree than they have helped the dance.

RENAISSANCE DANCE

In the fifteenth and sixteenth centuries a great dance movement swept over Europe. Dance walked hand in hand with painting, sculpture, music, and poetry during the Renaissance. Courtiers and commoners created and developed a greater number of dance forms than the world has ever known. There was the Pavana, Pavane, or Pavan, in common time: "a kind of staide musicke," as Thomas Morely quaintly describes it in his "Plaine and Easie Introduction to Practical Musicke" (first published in 1597) "ordained for graue dancing." "After every pavan we usually set a galliard," he continues;—the Galliardo or Gagliarda in triple time, "Lighter and more stirring." There was the "Jigg," which in England had come to mean any dance of lively rhythm, having lost the special characteristic of triple time required in the Italian Giga, the French Gigue. The "Almand" was, of course, as its name shows, of German origin—Allemande; it was dance in triple time, its main char- The Chaconne, Ciaconna of Chacone was a slow and ceremonious superceded her mistress. Dance- acteristic as a musical form being a very short theme in the bass continally repeated, (commonly known as the "ground bass") upon which was founded a series of variation in the treble. The Sarabande, said to be of Spanish origin, was another slow and stately dance in triple time.

MUSIC SUPERCEDES

While dance thrived music was subservient handmaid, but she soon superceded her mistress. Dance- forms and melodies with ornate variations became the chief materials with which the composers of the fifteenth and sixteenth centuries worked. A great number of dance movements native to different peoples had become the common property of the musicians and composers throughout Europe. Courantes, sarabandes, bourees were no longer exclusively forms of dance composition but served as form for musical composition as well. Composers even went a step further when they began to perceive the value of the artistic balance and contrast to be obtained by grouping together dance forms of different tempos, rhythms and character, grave and gay. Hence, the suite came into being.

DANCE EXPLAINS BACH

An examination of the influence which dance has exerted upon musical composition is necessary for a truer understanding of Bach. Granted that this influence is not direct, but one must admit that the form and substance of many of Bach's compositions can be traced to the influence of the dance.

The late Renaissance composers built upon foundations which had been created by the dance "craze" of the sixteenth century, and left a heritage of musical compositions to which Bach fell heir. And he alone raised upon these foundations an indestructible tower of musical magnificence.

It is safe to say that not all compositions of Bach based upon dance forms are suitable as dance accompaniment. His measured rhythm and precise instrumentation lack the improvisational spontaneity required of dance accompaniment, and instead Bach's compositions based upon dance forms become complete unto themselves. And so they should be, since Bach was using a form for his medium of expression which had been created by another: namely, The Dance.

Tenor Has Three Big Roles In This Year's Festival

Russell Horton comes to the Bach Festival bathed in an aura of Bach.

Having just sung the *Evangelist* in the mighty "St. John Passion" for a Los Angeles audience the tenor arrives in Carmel possessed already with something of the composer's spirit. This ability of feeling as well as thinking with Bach is a particular gift through which Horton in his fine tenor voice brings us Bach whole.

Albert Schweitzer, the composer's biographer and one who appreciated him more profoundly, perhaps, than any other man, said that Bach's music "depends for its effect not upon the perfection but upon the spirit of the perfomance."

TO INTERPRET BACH

"Mendelssohn, Schelbe and Mosewius," says Schweitzer, "who were the first to waken the Cantatas and Passions to new life, were able to do so because they were not only musicians but sincere and deep-feeling men. Only he who sinks himself in the emotional world of Bach, who lives and thinks with him, who is simple and modest as he, is in a position to perform him properly."

Russell Horton is one who can succeed in this. We in Carmel know, we who heard him last year as soloist in the "B Minor Mass" and the "Christmas Oratorio." This summer we shall have his tenor voice in the *Magnificat, Freue Dich,* and, of course, in the great "B Minor Mass' on Sunday night in the Mission.

"DON GIOVANNI"

On the Mozart program Thursday Carmel, at least the Carmel which has not heard Russell Horton elsewhere, will meet him in a new role, as an interpreter of Mozart. He will sing the aria, *Il Mio Tresore,* from " Don Giovanni."

Oratorio, concert, the San Francisco and Los Angeles Opera companies, Carmel's last two Bach Festivals, the screen, radio, all have formed Horton's background. Recently he completed a tour of the Middle West, closing with a recital at Winona Lake, Ind. This spring he travelled 10,000 miles to give 15 concerts from South Dakota to Pennsylvania. He winters in southern California where he is soloist at both the Fifth Church of Christ, Scientist, Hollywood, and the Wilshire Boulevard Temple, the large Jewish temple.

RUSSELL HORTON

A favorite participant in past Festivals, Horton will sing tenor in the first vocal quartet, featured performers in the week of Bach.

HERE IS COMPLETE PROGRAM FOR SEVENTH ANNUAL BACH FESTIVAL

STEN ENGLUND

Bass returns to Festival for solo roles with first vocal quartet, has warm voice for Bach's most fiery music in the cantata, "Freue Dich."

Freue Dich, Erloste Schar, (*Shout for Joy, Ye Ransomed Band*), Bach's cantata for Midsummer Day, some of the most spirited music ever composed, has been chosen for Monday, the opening night of the Festival.

Shot with fire, this cantata has a splendor of sonority which is probably unmatched by any other of Bach's works. That the composer himself realized he had created unusual beauty in the introductory chorus (which is repeated at the end), and four of the arias, is shown by his use of them in both this sacred music and the secular cantata, *Angenehmes Wiederau.*

The latter came first, being written in 1737 as an act of homage to a former lackey who had entered into possession of large land holdings. From the music he had composed on request, Bach selected the choicest parts and wove them into a work for his own church, his glorious *Freue Dich.* In its presentation next week the first vocal quartet will sustain the burden of the song with young Sten Englund, long a Festival favorite, singing the bass solos.

The warmth and sonority of his voice give the Swedish artist special authority in this music. His tone glows almost, one might say, as do Bach's notes. It is indeed this very quality which critics have most praised in Englund.

"A sonorous basso," the critic of the Los Angeles *Herald* called him, and the Los Angeles *Times* said, "Sten Englund made the role of *King Henry* a notable one by the quality of his voice. It was not only stentorian, it was resonant."

For this same performance in "Lohengrin," the Hollywood Citizen declared, "The best voice of the entire cast was that of Sten Englund, as *King Henry,* who revealed a well-handled bass of beautiful quality, wide range, fine timbre, resonance and power."

Besides *Freue Dich* Englund will also sing Mozart's *Non Piu Andrai* from "The Marriage of Figaro" and bass solo in the "B Minor Mass."

CARMEL BACH FESTIVAL

Organ Recital by Dr. Frank W. Asper
Organist of the Salt Lake Tabernacle
Wednesday, July 23, 1941, 4:00 p.m.

SUNSET AUDITORIUM

Prelude and Fugue in E minor (Cathedral)
Aria
Second Trio Sonata in C minor
Vivace Largo Allegro
At Thy Feet
Chorale Preludes
In dulci jubilo
Sleepers wake
If thou but suffer God to guide thee
Prelude and Fugue in A minor
Friday, July 25, 1941, 4:00 p.m.
Prelude and Fugue in B minor
Jesu, Joy of Man's Desiring (Arr. Harvey Grace)
Second Concerto in A minor
Allegro Adagio Allegro
Chorale Preludes
Jesu, Priceless Treasure
Blessed Jesu, at Thy Word
O Hail this brightest Day of Days
Fantasie and Fugue in G minor

MONDAY, JULY 21

Heralding Trombones — 8 p.m.
Concert — Sunset School Auditorium — 8:30 p.m.
GASTONE USIGLI, Conductor
Overture D major for Orchestra
Cantata, "Strike the Hour," for contralto voice
Ruth Terry Koechig
Piano Solos: Prelude and fugue, G sharp minor
Prelude and fugue, E major
Partita, B flat major
Marcus Gordon
Sonata, No. 2, A major
Doris Ballard, Ralph Linsley
Cantata, "Shout for Joy, Ye Ransomed Band," for soloists, chorus and orchestra
Alice Mock, soprano
Ruth Terry Koechig, contralto
Russell Horton, tenor
Sten Englund, bass

TUESDAY, JULY 22

Heralding Trombones — 8:30 p.m.
Program of English Music — Sunset School Auditorium — 8:30 p.m.
Two fantasias for string orchestra, No. 1, 2, — Purcell
Three songs: A la grande Bretagne
La Reine des Fees
Pastorale
Noel Sullivan
Two arias from "Dido and Aeneas" — Purcell
Ah! Belinda, I am prest with torment
When I am laid in earth
Rachel Morton
Arias from "The Beggar's Opera" — John Gay
Marcella Howard, John Burr, Julian Lieban
Madrigal for four voices, "What is Life" — William Byrd
Marcella Howard, Jean Forward, Ruth Terry Koechig, Russell Horton
Madrigal for four voices, "Arise" — William Byrd
Marcella Howard, Jean Forward, Ruth Terry Koechig, Ross Worsley
Psalm for six voices, "Have mercy upon me" — William Byrd
Marcella Howard, June Stevens, Ruth Terry Koechig,
Russell Horton, Julian Lieban, Ross Worsley
Two Fantasias for string orchestra, No. 4, 8 — Purcell
Concerto grosso for oboe and orchestra — Handel
Merrill Remington

WEDNESDAY, JULY 23

Organ recital — Sunset School Auditorium — 4 p.m.
Dr. Frank Asper

THURSDAY, JULY 24

Heralding Trombones — 8 p.m.
Mozart Concert — Sunset School Auditorium — 8:30 p.m.
Eine kleine Nachtmusik for string orchestra
Concerto for piano and orchestra, D minor
Elena Guirola Hitchcock
Aria, Deh vieni, from "The Marriage of Figaro"
Alice Mock
Aria, Il mia tesoro, from "Don Giovanni"
Russell Horton
Aria, Non piu andrai, from "The Marriage of Figaro"
Sten Englund
Concertante for violin, viola and orchestra
Doris Ballard, Jules Salkin

FRIDAY, JULY 25

Organ recital — Sunset School Auditorium — 4 p.m.
Dr. Frank Asper

SATURDAY, JULY 26

Heralding Trombones — 8 p.m.
Concert — Sunset School Auditorium — 8:30 p.m.
Brandenburg Concerto No. 4, for orchestra
Concerto E major, for violin and orchestra
Miriam Solovieff
Concerto for four pianos and orchestra
Elena Guirola Hitchcock, Elinore Pell Sayre,
Ralph Linsley, Charles Fulkerson
The Magnificat, for soloists, chorus and orchestra
Alice Mock, Genevieve Wiley, sopranos
Ruth Terry Koechig, contralto
Russell Horton, tenor
Ross Worsley, bass

SUNDAY, JULY 27

Concerts — Mission San Carlos Borromeo — 4 and 8 p.m.
B minor Mass, for soloists, chorus and orchestra
Alice Mock, soprano
June Stevens, soprano
Ruth Terry Koechig, contralto
Russell Horton, tenor
Sten Englund, bass

LECTURES

Bach and Mozart
All lectures in Sunset Auditorium at 11 a.m.

Monday, July 21 — "Bach and His Works"
Friday, July 25 — "Mozart"
Saturday, July 26 — "The B Minor Mass"

Interludes

DURING

BACH FESTIVAL

During Bach Festival, you may want to relax, see something of the Peninsula, and enjoy life. May we suggest?

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TOKIO, CARMEL BOTH LIKE 'B MINOR MASS'

By Charles Lautrup

Conductor of the Portland Philharmonic Orchestra and Oratorio Society, former leader of the Imperial Symphony Orchestra of Tokyo and of orchestras in his native Denmark, France, Germany and Austria.

Mr. Lautrup is summering in Carmel while he arranges his program for next season.

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When I was asked to tell something about Johann Sebastian Bach's "B Minor Mass," soon to be heard here in Carmel, I felt very flattered. Searching for a start, I could not help thinking of a well-known author who upon his return from a trip to India was requested to relate some of his experiences. He wrote a book of five hundred pages and gave it the self-effacing title, "I and India." You will soon understand why this example of human modestly came to my mind.

Thinking of Bach's masterpiece my thoughts go back a decade to a hot and sultry June afternoon in Tokyo. In the large building of the Imperial Academy of Music the atmosphere was not only humid and oppressive but filled with tension and anticipation. The day, maked the fifty year jubilee of the Academy, and the concert celebrating this event was to start in a few minutes.

I had just withdrawn from the resplendent room, especially decorated for the occasion, where Japan's lovely and gracious Empress, Nagako, surrounded by most of the princes and princesses of the blood, had received me in audience.

BACH FOR NIPPON JUBILEE

Her Majesty had come to hear our first performance of Bach's "B Minor Mass." The Empress is intensely musical and plays the piano well, and I had been told that she had studied the Mass both from the score and from records. Her few kind words the Master of Ceremonies translated were still in my ears as I hurried down the long corridors toward the stage entrance.

One's mind becoming keen at momentous occasions, I was acutely aware of how extraordinary the situation really was. What would Papa Bach have thought could he have heard his Mass flawlessly sung by 300 Japanese singers, accompanied by a fine symphony orchestra of 85 Japanese musicians, in a flower-filled hall and in the presence of the young Empress and her glittering court? This event brought into high relief the fact of half a century of musical education in Japan!

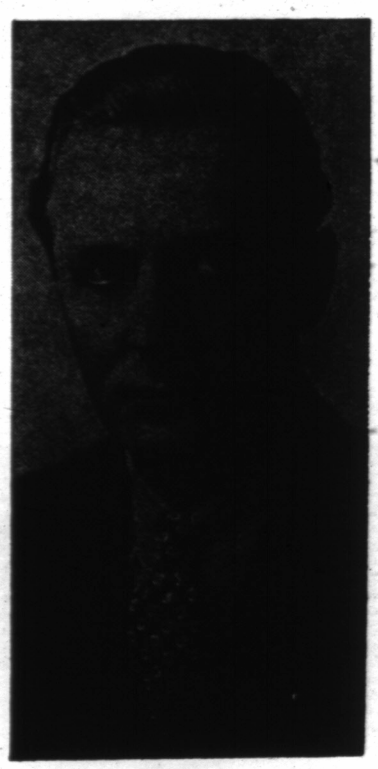
JAPANESE TALENT FOR OUR MUSIC

It was so fantastic and dream-like that the familiar surroundings suddenly took on an aspect of unreality. In a flash of vision my mind summed up the three happy years I had already spent with my Japanese musicians: their natural talent for "Western" music; their infinite artistic sensitivity; their unsurpassed capacity for painstaking work; their beautiful clear voices, so eminently suited to polyphonic singing; their personal charm, humor, and kindness.

The final signal sounded, the tuning of instruments stopped instantly, the rustle of the parting curtains seemed to intensify the sudden silence, while I made my way to the conductor's stand. A few moments later to the strains of the *Kimigayo*, the national anthem, the Empress entered the hall. So began a memorable performance of the "B Minor Mass." And so ends what I hope the reader will not suspect me of calling, "I and the B Minor Mass."

Next time I heard the Mass was in Bethlehem, Penn., a few years later. And now I am looking forward to hearing it in beautiful Carmel, once again on the shores of the Pacific.

I greatly admire the courage and enterprise of Mr. Usigli and the people of Carmel who have made this possible. It takes long and perhaps at times tedious work for conductor and singers to prepare such a performance. The increasing number of musical festivals that take place in our great country is indicative of the steady growth of music and music appreciation in the communities. And it is in and with the communities that the future of American music lies.



CHARLES LAUTRUP

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IMPRESSIONS OF USIGLI

He can play every instrument in the orchestra he conducts . . . although in addition to being a conductor . . . he is a skilled pianist.

His interest now lying in composing and conducting, he ignores the fears of becoming muscle-bound . . . which most pianists suffer . . . and plays tennis . . . daily.

He used to climb mountains as avidly.

By invitation of Pierre Monteux Usigli will conduct the San Francisco Symphony Orchestra in his new composition . . . the symphonic poem after Shelley, "Prometheus Unbound . . . next season.

In the past year he has also written a *Suite for Orchestra* and *Passacaglia-Double Fugue* . . . and now . . . he is working on his first string quartet . . . When he was 22, he wrote fantastic opera of prehistoric times . . . a trifle hard to stage, he fears.

His two symphonies and ten symphonic poems are . . . more serious works.

Usigli has performed more American compositions than any other American conductor . . . in the last eight years, 250 native orchestral works, two operas . . . conducted Morris Ruger's *Gettysburg* in the Hollywood Bowl.

Toscanini was one of the judges . . . when Usigli won the Ricordi prize.

He was trained for the piano by Ferruccio Busoni.

Born in Venice . . . Usigli conducted the Venice Opera for five years . . . and has led orchestras in Milan, Berlin and Rome . . . was conductor of the New York Symphony Orchestra for 30 concerts . . . and in Philadelphia, of the La Scala Opera Company.

He eats meat raw . . . and smokes . . . only the strongest tobacco.

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RUTH TERRY KOECHIG

This charming, full-voiced contralto prefers sacred music to glamour of opera and motion pictures, keeps second engagement in Carmel.

+

Carmel Draws Beautiful Movie Singer

Carmel means vacation-land to many, but to none other as to Ruth Terry Koechig, the contralto whose voice is like deep moss.

Dene Denny and Hazel Watrous "discovered" her for the Festival last year and, happily enough for us, she is pleased to come back and sing the contralto solos in the "B Minor Mass," the *Magnificat*, *Strike the Hour*, *Freue Dich*, and on the English program to join in the madrigals and psalm. Ruth Terry Koechig likes Carmel because for her it represents Bach.

An opera singer and special recording artist for three motion picture studios, Metro-Goldwyn-Mayer, Warner Bros., and R. K. O., she sings to order for the most part but her heart belongs to sacred music. Around the year she looks forward to the Carmel vacation which will bring to her the opportunity of singing Bach to us.

"A whole week devoted to the magnificent music of Bach!" she says. "For me, it is the realization of a dream."

In person and in personality Ruth Terry Koechig is as beautiful as her voice so that we welcome her back to our village with warmest pleasure. We ourselves may take a little pride in her too, for she was born a fellow Californian and has received all of her training in this country.

She has sung under Dr. Richard Lert in the Pasadena Music Festival, as soloist with the Pasadena Symphony Orchestra, and for the past five years she has carried major operatic roles in the Hollywood Bowl, taking the contralto lead with such Metropolitan stars as Elizabeth Rethberg and Charles Kullman. Of her, after last summer's Festival, a local critic wrote:

"One of the most enjoyable voices ever heard at these Bach Festivals . . . sang with glowing voice and flawless diction."

Organ Recitals At School

Organ recitals will for the first time be held in Sunset Auditorium, thanks to the loan of a Hammond organ for the Bach Festival.

In the early days of the Festival a small reed organ was tried but since then Dene Denny and Hazel Watrous have borrowed All Saints' Church for the recitals.

Two recitals will be given during the festival week by Dr. Frank W. Asper of Salt Lake City. They will be at 4 o'clock on Wednesday and Friday afternoons.

+ + +

When Bach's splendid "Magnificat" was first published, in 1811, it was completely ignored.

+

Bach's sons were the children of the epoch, and never understood their father; it was only from piety that they looked at him with child-like admiration.

Soloists Will Join Chorus

America copied the music festival after the European pattern but Carmel is laying on a democratic touch.

The soloists will sing in the chorus.

When not performing individually, Alice Mock, Ruth Terry Koechig, Russell Horton, Sten Englund, who compose the first vocal quartet, as well as the other soloists, will take their places among 70 choral singers and graciously and cheerfully do their part.

T A X I

Take a Scenic trip around Carmel

JOE'S TAXI

Phones

15 95

J. S. Bach Wrote for Us of Carmel Not His Stolid Lutheran

By Warren D. Allen

Organist, professor of music and education, Stanford University

Success of the Bach Festival in Carmel year after year illustrates the timeless universality of great art. Some Bach lovers have remarked, "What a curious place for Bach's music!" The fact is that it is a very good place, indeed.

To actually reproduce the atmosphere in which Bach's music originated, that of austere Lutheran communities, or of petty German courts, would require settings radically different from the sylvan cosmopolitanism of California's Bohemia. To dress performers and audience in the powdered wigs and costumes of the day would add nothing to our enjoyment; then and then only would the music sound anachronistic.

When we reproduce Bach's music in our own day, in our own way, in our own clothes, and in a fragrance of salt air and pines which Bach never knew, it somehow seems to be *our* music, written today, by a real man who must be a wonderful person to know.

BACH'S LISTENERS PREFERRED 'RADICALS'

As a matter of fact, Johann Sebastian Bach did write this music for us, not for the listeners of his day, because they did not listen. They knew and admired him for his ability as an organist, but they evidently cared very little for the cantatas he turned out Sunday after Sunday. The stolid burghers of Leipzig had no idea that theirs was a priceless privilege, to hear Bach's excellent choir and orchestra and organ, in the Thomaskirche. They would have been just as well satisfied if the Cantor had written down some thin tripe week after week, with insipid melodies over a figured bass, in the popular Italian style of the day.

The fact was that the municipal authorities at Leipzig had to content themselves with Bach, a "mediocre conservative," as they called him, because they could not obtain the services of the distinguished "radicals" of that day, Graupner or Tolemann. (Modern radicals please take notice.)

NO 'ETUDES' BY BACH

Bach's music was not studied for the pure joy of doing it as we study it today. It was performed by skilled craftsmen engaged for the purpose. A high standard of musicianship was held up; performance of this music would have been impossible otherwise. This music was rarely accessible to other groups, however, even if they had wanted it.

The congregation, singing their traditional chorales in unison, had nothing but criticism for the organist when he embellished the melodies with counter-point and when he played the masterly interludes which kept them standing between verses.

Piano students who study Bach's *Inventions* and like them are lineal descendants of the Bach family, because he wrote those little pieces for his own kids. If students do not like them, it is usually because the teaching is bad. Teachers who use them as "etudes" simply do not know their business. Etudes and studies were a diabolical invention of the nineteenth century. Bach never wrote anything but *music*. One can learn how to interpret the *Inventions* by hearing good cham-

(Continued on Page 18, Col. 1)

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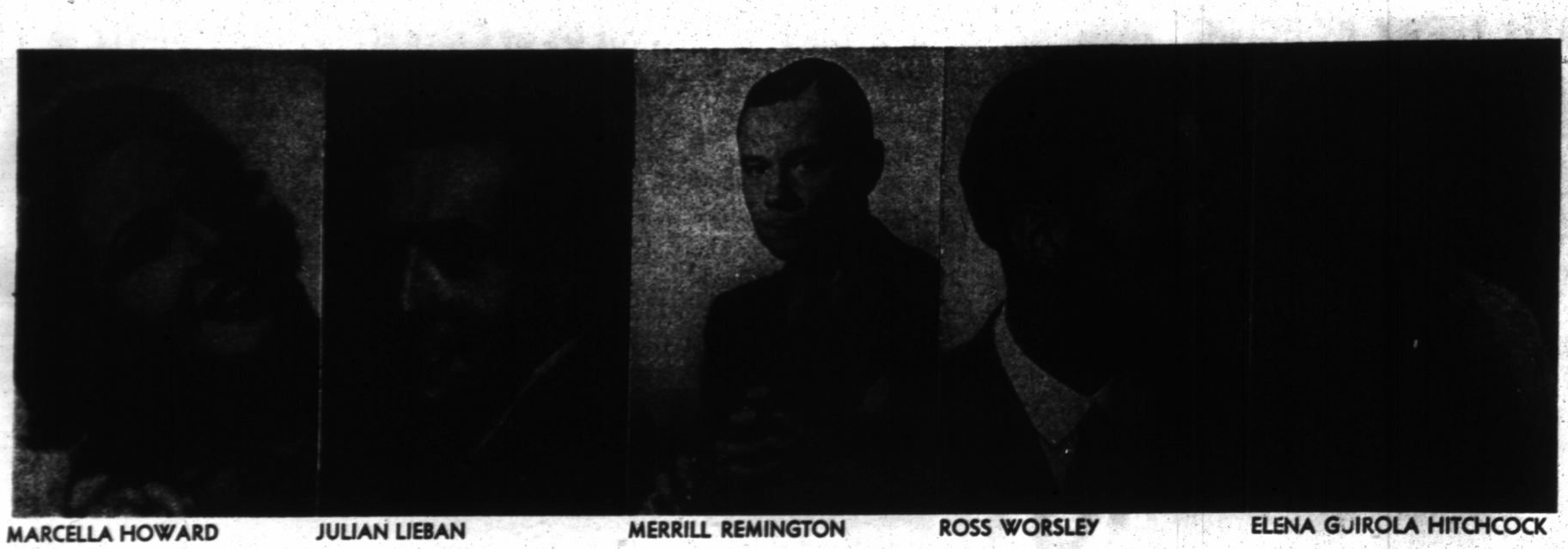

MARCELLA HOWARD JULIAN LIEBAN MERRILL REMINGTON ROSS WORSLEY ELENA GUIROLA HITCHCOCK

Rising Stars

MARCELLA HOWARD

Let Carmel no longer worry about the state of culture in the army but listen for a while to Marcella Howard.

The wife of Capt. E. T. Martin of Fort Ord, Marcella Howard is easily the most versatile artist who will appear in this year's Bach Festival. Her range reaches from sacred music to musical comedy.

Soprano soloist at St. Thomas' Church, Fifth Avenue, for two years, she turned her voice as easily to the musical comedy stage and, as featured singer in "I Married An Angel," sang for 11 months on Broadway, toured the United States and Canada with the company. Marcella Howard has sung oratorios and concerts in New York and the Middle West, the solo in Brahms' *Requiem*, and she has done Gilbert and Sullivan in summer stock at Brighton Beach, N.Y. Her solos have filled Radio City Music Hall and have come over the air with the Phil Spitalny Orchestro. June 13 she gave a concert at Fort Ord.

In Sunset Auditorium we shall hear her on the English program in the madrigals and psalm.

JULIAN LIEBAN

Julian Leiban, tenor, is a newcomer to the Bach Festival.

Although still in his middle twenties, he may truly be called a veteran in the performance of Bach's music. Only this year he has given three concerts for the Bach Society of Pasadena and in the music festival there carried the tenor part in "Phoebus and Pan."

In his comparatively brief musical career the young tenor has enjoyed wide and enviable experience. He did not consider making music his life until he had attended Harrow, Heidelberg, and the Sorbonne where he won a degree in law with honors. But the son of Julius Lieban must needs inherit both talent and love for music and Julian soon plunged into a career on the concert and operatic stage.

His debut in "I Pagliacci" under Furtwaengler at the State Opera in Berlin drew critical acclaim and he then sang under Weingartner in Vienna, at Covent Garden, in Aussig, Prague.

An enthusiastic audience cheered his American debut in 1939 at the Radio City Music Hall under Erno Rapee. Recently in Los Angeles Lieban sang, "The Marriage of Figaro," "Mignon," and "Martha."

In the Festival we will hear him in Byrd's psalm and madrigals on Tuesday night.

(Continued on Page 19, Col. 1)

BACH FESTIVAL IDEA CONCEIVED IN A DAIRY

By Susan Porter

Whose telling of stories from Irish mythology has itself become a legend.

+

"The hero first thought it;
For him 'twas a deed—"

The Irish mystic who wrote that knew a truth: that the thought, the dream comes first, then the purpose, then the reality, but that the essential flame of the reality is in the dream.

For me, a non-musical outsider, the Bach Festival started in a booth at the Carmel Dairy. Dene Denny and Hazel Watrous had been talking of many things, interesting as always, and presently there was a moment's silence and into that silence came the quiet words,—"We have been thinking it would be possible to have a Bach Festival in Carmel." Their eyes were resolute and shining; the dream had grown into purpose. The Bach Festival was a reality for me at that moment, and all that has happened since, summer after summer, has been only the fulfilment in material form.

FIRST CARMEL FESTIVAL

That was an exciting first summer. You who come now to Carmel for the well-established, well-publicized event can never know what the beginnning was like, the questioning, the tentative feeling-out, the audacity, the sometimes desperate courage and the faith. The town was small then and of course more close-knit than now. We had the chance to know of the unexpected difficulties, the still more unexpected solutions, the sudden telegram that solved some awful tangle. We met Ernest Bacon and came regularly to his rehearsals in the Denny-Watrous Gallery—the "new" Gallery on San Carlos, now almost forgotten. We saw our children sitting there, chins on the wooden rails, eyes intent on the musicians, and we knew they would go to bed humming not the jazz songs of the month before but scraps of Bach.

BACH PACIFIES

We heard quickly of the delicious Irish heartiness of Father O'Connell's consent to the use of the Mission for the Sunday night culmination of the Festival, the "B Minor Mass." Parking space near the Mission was limited then and most of us left our cars at a distance and walked like good pilgrims through the soft dust at the edge of the road. Swallows flew about the eaves, a bat flickered over Mr. Bacon's head. Candle flames wavered softly, the tones of the instruments swelled up under the staunch beams of the old roof, the faces of the singers all had the same look, a look of grave gladness. . . Oh you all know now what it is like, that Mass in the old Mission, but we on that gray evening were there for the first time, not knowing, not quite being sure . . .

It is hard now to be sure of anything. I think that listening to Bach helps one to be sure, even in a world so full of agony. Something in those grave measures, that ordered rightness, makes one aware that the stars still move by unalterable law in an ordered universe however madly one small planet may seem to reel.

"Only he who sinks himself in the emotional world of Bach, who lives and thinks with him, who is simple and modest as he, is in a position to perform him properly . . . May this perception penetrate everywhere; then will Bach help our age to attain the spiritual unity and fervour of which it so sorely stands in need."—Albert Schweitzer.

Indianapolis Sends First Viola to Be Ours

Jules Salkin, first viola for the Indianapolis Symphony Orchestra, will also be first viola in the Bach Festival.

He holds the distinction also of being head of the viola departments of both Indiana and Butler universities, although Salkin would not admit this as a distinction because he believes that his only distinguishing characteristic is the fact that he is one viola artist who has never been a violinist. The viola has been his only love and we shall hear him in a work that exhibits to the full his ripened artistry, Mozart's *Concertante for Violin, Viola and Orchestra.*

Not so long ago Salkin was first viola player of the All American Youth Orchestra under Leopold Stokowski, and he has appeared as soloist with the Winnipeg Symphony. Summering in California he has been viola teacher for the Pasadena Civic Orchestra.

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Doris Ballard

Violinist Will Play Mozart

Violin of Mozart's *Concertante for Violin, Viola and Orchestra* will be Doris Ballard, gifted Berkeley artist.

The hundreds of Bach enthusiasts who are collected for this Seventh Annual Festival will have an especial welcome for Doris Ballard because, apart from her artistry, her devotion and work in the interest of the Festival have forged a substantial bond in holding it together and helping it to continue from year to year. This will be the fourth season for which Doris Ballard has served as concertmaster. For two other years besides she has lent us the exquisite tone of her violin.

She is a graduate of the Juilliard School of Music in New York where for three consecutive years she won an Albert Spalding scholarship.

SHAKESPEARE FESTIVAL NEXT

By Herbert Heron
Founder of the Forest Theater
+

The production of Shakespeare in the Forest Theater has for thirty years been of importance in maintaining the high standard of drama in Carmel's open-air playhouse. Past years have seen performances of fourteen of the works of the greatest playwright of all time. These included "Twelfth Night," with Frederick R. Bechdolt as *Malvolio*; "Romeo and Juliet," with Jadwiga Noskowiak as *Juliet*; "The Merchant of Venice," with George Marion as *Shylock*; "Julius Caesar," with Herbert Heron as *Mark Antony*; "A Midsummer Night's Dream," with Vallejo Gantner as *Bottom*.

Last year, on the thirtieth anniversary of the Forest Theater, a regular Shakespeare Festival was established. Three performances of the great poetic tragedy "Macbeth" were given in a magnificent setting, with lighting designed by Vincent Duffey, outstanding master of open-air illumination. Herbert Heron played the title role, with Flavia Flavin as *Lady Macbeth*. The Festival was completed with three performances of the rich and lovely comedy "Twelfth Night," with John Burr as *Malvolio* and Barbara Stitt as *Viola*.

HAMLET

This year will see no slackening in the course of the Shakespeare Festival. As usual, two plays will be given, with three performances of each. The tragedy chosen is undoubtedly the most famous play in the world. "Hamlet" will be given on Friday, Saturday, Sunday, the first, second, third of August. Herbert Heron and Jadwiga Noskowiak will repeat the roles they had in the former Forest Theater production. "Hamlet" is doubtless a more popular play than "Macbeth," though it may not contain quite such an array of sublime poetry. It could be called a philosophical melodrama, full of action and the clash of good against evil. Neither triumphs, and this is the point in which it differs from the standard type of melodrama—this and the quality of the writing, which many critics consider excellent.

THE MERRY WIVES OF WINDSOR

"The Merry Wives of Wind-

(Continued on Page 20, Col. 3)

Fugue

The day began upon a single theme
Stated by one lone linnet in the wood;
A little sleepy, true, just out of dream,
But who could give it utterance as HE could?
In growing dawn, from voice to voice it passed;
The leafy morning multiplied the sound;
The clouds took up the rhythmic mode, and cast
A maze of variations on the ground.
The mountains answered with a chord sustained
Against the mighty bass-tones of the sea;
A day of Bach! of Paradise regained!
The earth uplifted into symphony,
And what could I contribute to the whole,
But to be audience with all my soul!

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Mr. Sullivan Contrasts Power of Great Music With Physical Might

By Noel Sullivan

Bass soloist, president, Carmel Music Society.

+

In the year 1935 the first annual Bach Festival was inaugurated in Carmel, and during the week of this coming July 21, we shall be privileged to have it repeated for the seventh time.

Much has happened in this sad and bewildered world since the first evening when the trombones invited us on this peninsula to listen to the great music of Johann Sebastian Bach. Chapters, indeed volumes, of tragic history have been written; international promises and pledges have been broken and forgotten; compromises of every sort have been made; peace-loving people have been obliged to flee the destruction that has replaced their homesite; broken hearts and shattered bodies have become a common-place, and most every accepted code of human behavior has had to be re-estimated.

MUSIC ENDURES

The art world does not as yet know its losses. There is, however, reason to believe that in the realm of architecture much that we regarded as our permanent heritage has vanished under the bombs and explosives of modern warfare. Sculpture and painting to a large extent have in all probability suffered a similar fate; and for tens of millions of people there is a prohibition against free access to much of the literature that it was heretofore assumed informed our sense of the rich life.

From this picture of chaos, music emerges unscathed. Her voice will not be silenced and it is meet for us to listen gratefully while she, as in the case of the Bach mediumship, proclaims undaunted, the eternal verities.

MOZART, BACH 'GRANDSON'

During the first four years of the Carmel festivals the music played was exclusively that of Johann Sebastian Bach. In the fifth year one program was devoted to the compositions of his sons. The next year an evening was given to Handel and Vivaldi, and other contemporaries of the great master. And this time we are to have a taste of some of the music that preceded as well as followed the year 1685 in England, and in addition to this a few hours with the beloved Austrian (a spiritual grandson of Bach) who may be said to have made flowers to bloom on the heaven-reaching range of hills of which Bach has given us a vision. I refer to the "English Night" and to the "Mozart Night," July 22 and July 25, respectively.

MUSIC, AN ESPERANTO

I wish that we could all think of music as a language—an international language which knows no frontiers and is unchallenged on the sea and in the air! Its divine destiny seems to have appointed ambassadors extraordinary who went from court to court with a portfolio given them in heaven. How else can we explain the *German* Handel going to *England*, or the *Austrian* Gluck following Marie Antoinette from *Vienna* to *Paris*, or the choir-boy Lulli called from *Italy* to *France* by her great monarch, Louis the Fourteenth? Chopin, the *Polish* patriot spent most of his creative life in *Paris*, and Liszt, *Hungarian* by birth, belongs no less to his fatherland than to *France*, *Italy* or *Germany*.

BACH VERSUS HITLER

Reference is here made to gifted individuals, impelled and directed by some supernatural power, who wrote their lyric testament "amid the alien corn." But of Bach, the greatest of world emissaries, there is no record of his ever having left the land of his birth; a country where, ironically, today his concept of an integrated humanity proclaiming the common fatherhood of God, has been replaced by a creed of nationalism, racial superiority and the right of might over all freedom. . . Ruling over its destinies and menacing those of the entire world there is a man who is *determined to be remembered* and at the moment HEIL HITLER expresses the attitude of his followers whether voluntary or enslaved.

"What will remain" let us ask ourselves, when here in Carmel the trombones play their music of goodwill and peace, "of the Fuehrer's teaching, efforts and achievements when two centuries have sped by? Will he not eternally envy the immortality of the humble Johann Sebastian Bach whose transcendental genius enlightened him ever to pray: SOLI DEO GLORIA?"

Miriam Solovieff

Violinist Solovieff Soloist Tuesday

When Miriam Solovieff was three years old, her family lived in a San Francisco apartment house where there was a piano teacher. Miriam made a practice of spending most of the day in that teacher's studio, watching her give lessons.

Mrs. Solovieff, herself a talented pianist, started giving Miriam lessons at the age of four. She also took her to symphony concerts, and it was at these concerts that the child formed the opinion that she wanted to play the violin rather than the piano.

"I can remember crying bitterly over the piano keys and saying, 'I can't express myself on the piano. It does not vibrate'," recalls the young violinist. After studying abroad with Carl Flesch and Max Rostal, she now brings her vibrant instrument to Carmel to draw from it the solo part of the *Concerto in E Major*.

+ + +

It is certain that Bach festivals, and everything else that we can do ad gloriam Bachi, are not what are finally needed most, but the quiet, modest work of thousands of unknown men, who go to Bach for nothing more than their own inner satisfaction, and love to communicate these riches to their neighbors. Only to people like these will he truly reveal himself.

+

"No one," says Forkel, "could ever quill Bach's 'Flugel' and to his satisfaction; he always did it himself. He also tuned both his 'Flugel' and his clavichord, and was so expert at this work that it never took him more than a quarter of an hour."

+ + +

"Round the *cantus firmus* hung golden garlands of leaves," Schumann wrote to Mendelssohn of *Schmucke dich, a liebe Seele*, "and it was full of such beatitude that you yourself confessed to me that if life were to deprive you of hope and faith, this one chorale would bring it all back again to you."

+

"There!" exclaimed Mozart 139 years after Bach's death as he first heard one of the scarcely known master's motets, "there's music from which a man may learn something."

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Carmel, Stimulated by Refugees, Renews Her Artistic Output

By Elizabeth Paine

Carmel, magnetizing with her beauty, has drawn to herself a sheen of gifted emigres.

Talents from all over the world are collected in a cultural fusion which brings Carmel to the core of the great American melting pot.

Wonder of deep pine green, blue ocean and foam white sand—which beckoned Robert Louis Stevenson, has inspired countless painters, sustains Robinson Jeffers' poetry—has apparently called across the seas to suffocating artists and intellectuals in other lands and from bomb-riddled Europe and Asia large numbers have come to the old Carmel art colony bearing gifts.

Michael Mann, violinist son of Thomas Mann, is here; Dr. Walter Lehmann who, on the eve of Italy's conquest of Albania, braved death to preside at Queen Geraldine's historic accouchement; Lady Claude Kinnoull of Paris, portait painter and, at the front in the Spanish war, Franco propagandist. In her new home above the rock-shot surf with her refugee poodle, *Ali Baba*, the Countess, an English subject, co-author of "L'Horreur Rouge," paints her vivid, brilliantly executed portaits. Pierre Merrillon, recently of the French embassy at Madrid, has been living quietly among the pine trees with his art-collecting Belgian wife, the former Princesse de Merode.. Here frequently is the Italian artist, Bettina Whitman, pupil of Diego Rivera, daughter of Countess Vescovi of New York.

REFUGE FOR ENGLISH ARTISTS

Florence Partello Stuart—thorough American but one spending a life at embassies around the world with colonel father and husband, playing as a girl in Zulu jungles among savages with knives in their teeth—has alighted here to write, "Piang and the American Boys," since the Junior Literary Guild chose "Piang, the Moro Chieftain" book of the month for June. From England comes Charles H. Rayne, member of the Royal Society of Arts, leader of the British art in industry movement and founder of the Rayne Medal for the best industrial design created in England. After three close skirmishes with death, in France, in a London bombing which blew her up twenty steps, and on the Atlantic when her ship was attacked by a submarine, Rayne's sister-in-law, Mrs. M. C. Greville, has reached this haven. Artist in leather, she designed shoes for Queens Mary and Elizabeth.

English writers, Cen Fearnley ("Call for a Chaperone," "Ask No Pardon") and his wife, Sybil Bolitho ("My Shadow As I Pass"), formerly Mrs. Hector Bolitho, are writing new novels on ancient Egypt. Cleopatra is Miss Bolitho's heroine.

Here from almost any place in Europe and North Africa are George Sebastian, art collector with a chateau in Tunisia, and Peter Woodruff, portait painter for the late French *Vogue*. Rachel Morton, former soprano of the British National Opera Company, now sings here.

FROM PARIS AND THE ORIENT

Paris sends Sculptor Bruce Douglas and Malcolm Moulder of the French films, Ruth Chatterton's former leading man. Dom Gregory de Wit, Benedictine monk from Louvain, Belgium, has painted frescoes in churches through Belgium, Holland, France and Germany. His designs in glass won a gold medal from the 1930 International Art Exhibit at Antwerp. Caught by the war while painting murals at Indiana's St. Meinrad Abbey, Dom Gregory came to Carmel and now executes exquisite madonnas on canvas.

Beautiful emigre from the Orient is Mrs. Atkinson Klotz, daughter of the late Charles W. Atkinson, North China manager for Standard Oil, and granddaughter of the late Chandler Howard, Yokohama manager for Pacific Mail Lines. With her two little daughters, Nadja and Xenia, she waits in Carmel, painting for her own pleasure. From Manila come Judge James Ross and his watercolorist wife, and from Tientsin, Mrs. Herbert Fredericks, music lover, art collector. Wife of Stanton Babcock, assistant military attache at the United States embassy, Jadwiga Noskowiak, the actress, has arrived from Tokyo with her two children.

AMERICA MAGNIFIED

Like a powerful injection in a tiny organism, these artists have been shot in to one small village. They form a large proportion of the population. On Carmel's sandy side paths you are continually meeting them, lovely, old lined faces with Slavic eyes from Central Europe, a Czechoslovakian mother, half a family in Prague, another daughter, a harpist, here, berets accenting lean brown Gallic faces or plump one with frothy white moustache.

Internationally known novelists, painters, sculptors, a doctor already assured of a paragraph in history—one sees them tieless, sometimes unshaven, buying buns or waiting in line at the post office. A babbling of unfamiliar tongues rises in the shadow of a cypress on the sands. Carmel magnifies what is happening all over America today.

ART STIMULATED

Artist, scientist, or only dilettante or music lover, each emigre blows flame-inducing breath. The culture each brings heightens the culture that is here, stimulating Carmel's artistic output anew. Already new projects flood forth. A symphony orchestra has been formed. Michael Mann is making up a quartet, preparing for Carmel's first season of chamber music. Every week someone publishes a book. Jeffers has a new volume ready, "This Pallid Comet," for fall publication. Carmel painters are exhibiting from San Francisco to New York, Paul Dougherty recently winning the National Academy marine award. Carmel keeps alive two annual festivals of culture, of Bach and Shakespeare.

Carmel is the setting this summer for the West's first straw hat theater. Two little theaters there are beside and the majestic outdoor Forest Theater where Jeffers' "Tower Beyond Tragedy" has just been given a brilliant professional premiere by Judith Anderson, and which in August will be given over to a week's festival of Shakespeare.

Only to live here, a New York actress sells real estate and Eva Rosita of the screen manages a dress shop.

BRILLIANT HERITAGE

The new seed falls in earth, rich with a creative heritage. Stimulants to native art, emigre talents are in turn inspired by the noble tradition they acquire in coming—the tradition of Stevenson, of William Chase, Sidney Yard, Carmel's first painter; Sinclair Lewis and William Rose Benet, who scraped along in poverty together here in 1909 and 1910, unable to sell a word; George Sterling, the poet; Arnold Genthe, father of modern photography; of painters like William Ritschel, Charles Rollo Peters, Ferdinand Burgdorff, William Watts, Henrietta Shore, Jeanne d'Orge, Armin Hansen, M. De Neale Morgan, John O'Shea, Francis McComas, and his widow, Gene, and, in recent years, the fine marine painter, Paul Dougherty.

Scientists like David Starr Jordan, Hugo Marx, Vernon Lyman Kellogg and his poetess wife Charlotte, built a professors' row forty years ago, working and writing with the artists. Endless Carmel writers include Lincoln Steffens, Upton Sinclair, Robert Welles Ritchie, Mary Austin, Perry Newberry, writer of mysteries and children's books, and, resident for thirty years, the late Harry Leon Wilson, Herbert Heron, poet, Talbert Josselyn, author of "Ruggles of Red Gap" and "Merton of the Movies." At work here now are Jeffers, Martin Flavin ("Mr. Littlejohn," "The Criminal Code"), Dan Totheroh, playwright, Marcus Goodrich of the new "Delilah," William Davy of "Dawn Breaks the Heart," John Turner, whose "Challenge to Karl Marx" comes now to follow his "Shall It Be Again?" published soon after the last war and dedicated then to the young men of the present draft; Adrienne Spadoni, Turner's novelist wife, Samuel G. Blythe, James Hopper, Fred Bechdolt, selyn, Dora Hagemeyer.

AMERICA IN ESSENCE

Jan Kubelik, the violinist, Wal-

(Continued on Page 20, Col. 3)

GOLDEN

Arline Joanne Golden, San Francisco flutist, shows promise.

+

First flute of the Bach Festival Orchestra will be a girl.

She is Arline Joanne Golden, a San Franciscan, who this July makes her Festival debut. Much is expected of this artist who in San Francisco recitals has shown that she is one of the more gifted young California musicians.

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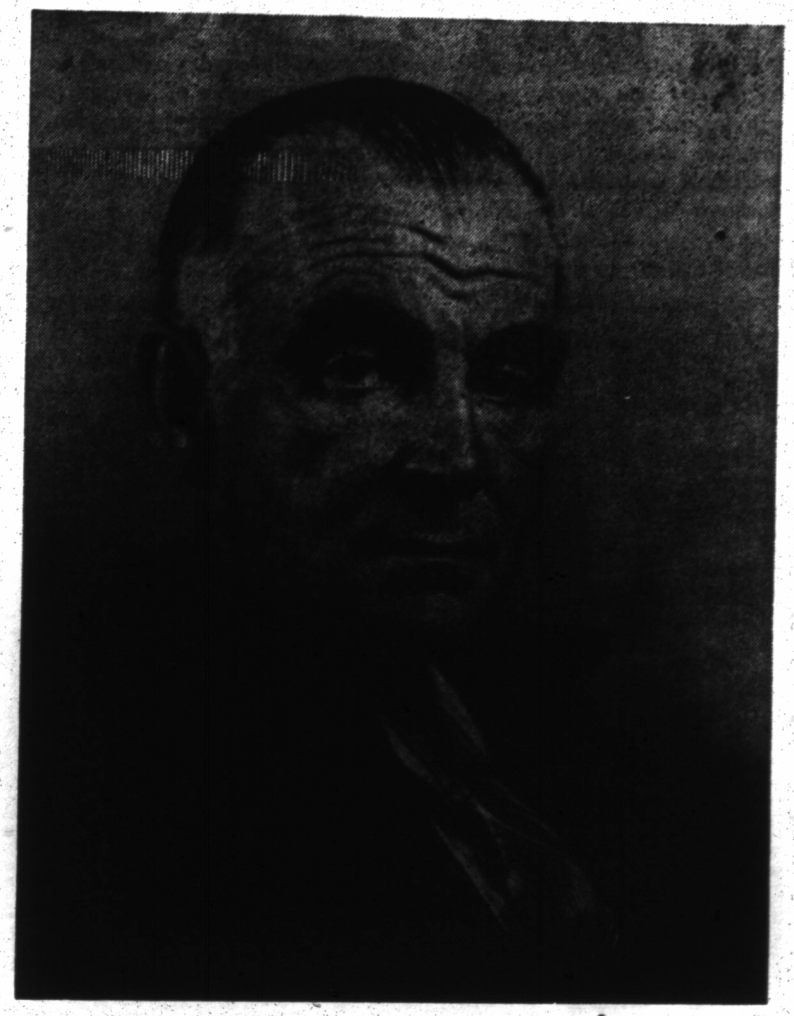

President of the Carmel Music Society, devoted supporter of the Bach Festival for seven years, Noel Sullivan is a solo bass.

\+ + +

Bass to Sing Purcell Solos Orchestrated by Usigli

Noel Sullivan, whose bass voice has been an important part of the Bach Festival since its inception, will this year depart from tradition and sing three English songs by Purcell.

Gastone Usigli has himself orchestrated these numbers and so California's music lovers and Festival followers will take double interest in this portion of the Tuesday evening program.

On the Bach nights Noel Sullivan's rich voice will be heard augmenting the chorus. His feeling for Bach has been expressed in beautiful language by Lynda Sargent in previous Festival editions of the CYMBAL.

\+

"The one and constant thing that made Bach's music possible was his literal faith. No final are form is possible without it, for it is not within the grasp of man to sink his own foundations. The immense cumulative decisions of the race, cement with the something beyond fact that we call belief, rests under us all. If we can discover in it the catalyst for our own talents, whatever they are, then we are able in faith to sink the roots of our works and on the stout ensuing trunk to improvise creation.

"The harsh lines of Bach's face mirror the harsh believing. A hard and weary thing, but in all the architecture of achievement provisioned and pre visioned with a mighty good. There is no one creed in belief—faith in the new form, in change itself, as well as the reliance of such men as Sebastian Bach on the established way—is right, only that it be faith and not merely a running-after. We possess faith by birthright and those who use the heritage find somewhere along the way the green laurels that come after thorns. . .

"That is the reward: that by this faith and by these works, one claims the power of trinity, the direct personal apprehension of the elemental, the means of speaking without an interpreter. Bach learned his symbols well and when he had, he found he had discovered the munificence of the simple syllables that alone catch the ear of the living."

A New Contralto Arrives

Carmel will for the first time hear the contralto voice of June Stevens.

Dene Denny and Hazel Watrous have high hopes for her success and a return for a long succession of Bach Festivals. They believe this young singer to be well equipped with power, feeling, and good training.

Although singing regularly with the Festival chorus, June Stevens' only individual work will be in Byrd's madrigals and psalm for voices unacommpanied.

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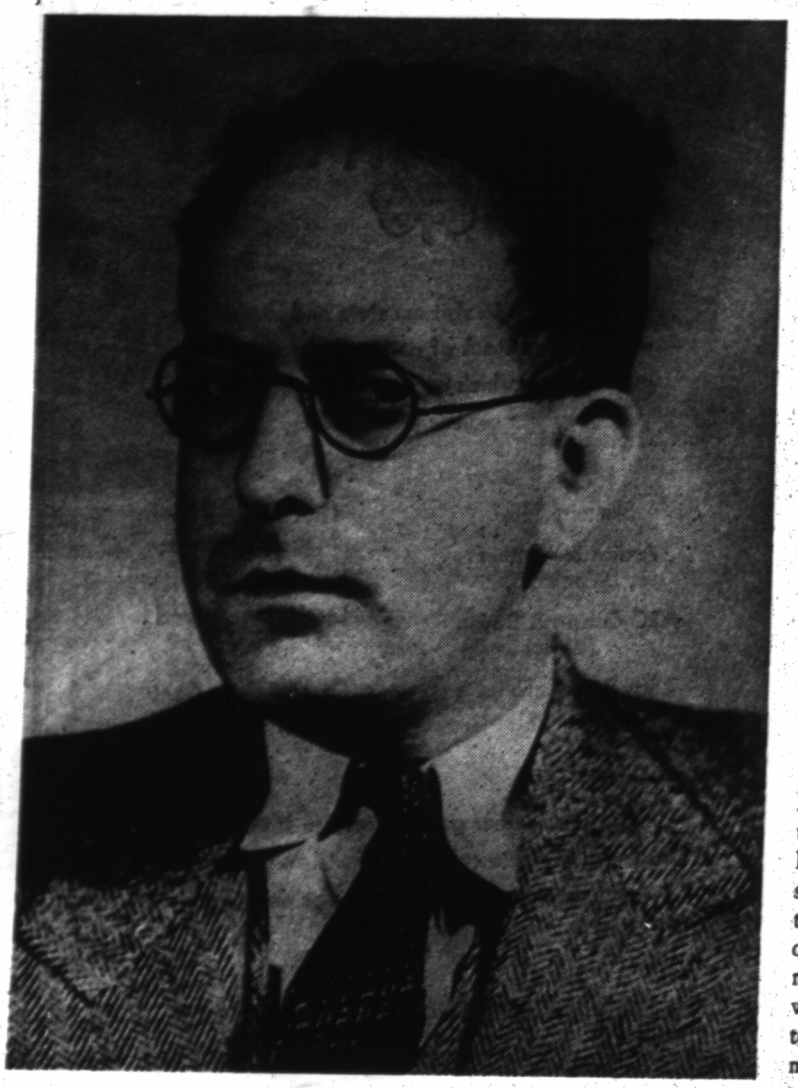

Music critic for the San Francisco CHRONICLE, *Frankenstein will again be lecturer, speaking on Mozart and the English music.*

+ + +

Distinguished Critic to Lecture

Alfred Frankenstein, one of the coast's leading music critics, will take his accustomed place as lecturer for this year's Festival.

His subjects will be Mozart and the British music and he will speak Friday and Saturday mornings.

Handel, Purcell and Byrd are the British composers, whose works, forming the program for Tuesday night, will be covered in the Frankenstein lecture. Handel's inclusion as a Britisher in this year of refugees is particularly fitting since, born a German, he became a naturalized Englishman and spent 45 years of his life on the island.

For Frankenstein, critic of music and art for the San Francisco *Chronicle*, an introduction seems formal superfluity.

He lectures at Stanford, the University of California, Mills, up and down the coast. He is a critic of integrity and high standing, and a contributor to such esteemed journals as *The Musical Quarterly*.

In past years Frankenstein has served a varied apprenticeship. He taught music for three years at the University of Chicago after his graduation. At one time he fulfilled the duties of private secretary to the noted Chicago critic, Hermann Devries. Frankenstein's third love, coming after music and criticism, journalism, took him off to New York where he worked on the regular staff of the Chicago *Tribune*. Final training for his present positions on the *Chronicle* and as lecturer in music for the Extension Division of the University of California was gained as music editor of the magazine, *Review of Reviews*.

+ + +

"Make *Das Wohltemperirte Kavier* your daily bread." —Schumann.

+

"It is with Bach's music as with the Gospel: we know it only according to Matthew, or Mark, or Luke, or John; the Evangelists deviate widely from each other, and yet they give us the 'Gospel'; anyone who seeks for this in them can find it, and can communicate it to others. So it is with Bach's works; the only thing is that we must seek Bach, not ourselves, in them, and have a reverent consciousness of offering mankind something precious not only for the artistic sense but for soul and spirit; then it is always the true Bach, no matter in how many different ways he sounds."—Gevaert.

+

"He should be called Sea (Meer), not Brook (Bach)."—Beethoven.

ARCHITECTURE, EINSTEIN AND ART OF BACH

By David Alberto
Noted teacher, protege of Leschetizky

One is told the music of Bach is architectural. This statement is encountered so often that each of us is able to repeat in schoolboy fashion, "The music of Bach is architectural."

Occasionally, during a lucid moment, we may ask ourselves whether music *can* be architectural. It is likely we conclude that architecture has never been *heard* and as likely music cannot be *seen*.

It is the purpose of this article to show that some music is architectural, that it may be regarded as substantive and enduring, and that, in a manner, it can be seen—seen with the ears as a spatial mass of sounds.

EINSTEIN AND DIMENSIONS

A score of years ago it was commonly said that not more than a dozen men actually comprehended the theory of the fourth dimension. About that time the writer asked the late Dr. Alfred Burton whether he understood the theory of Einstein. Having received an affirmative reply and believing in a thoroughly democratic manner that one man is as good as another he, the writer, set to work in an attempt to enter this realm where so few men supposedly trod. Perusal of two books left this same writer, or rather reader, in a state far from enlightened—in fact, in a state of complete bewilderment.

It was not until some years later that an article by Steinmetz enabled him to glean the information which follows and which seems to serve as a portal through which some music, particularly some of Bach's music, may be seen as architectural.

TIME, THE FOURTH DIMENSION

There is but one equation which the reader need bear in mind during the following paragraphs: that y is equal to *why* and that if he repeats this equation a sufficient number of times the solution will eventually appear.

According to Steinmetz one phase of the fourth dimension is, or exists in, or is akin to Time, and the conception of Time, as regarded by Einstein, is the key element through which the music of Bach might be viewed as architectural. We are apt to regard time as a fleeting thing, highly mobile, a second or a minute as a short period, a year or a century as long periods. But how must the microbe, during its few mortal seconds, regard a year; or, with what contempt must the star, during its trillions of years hold so short a period as the century! Which is the true concept of time—that of the microbe, that of the star, or that of man?

AUDIBLE STRUCTURE

And then, according to Steinmetz, we may choose to regard last night as the past and the Bach Festival as being in the future. But last night was the future during the morning of yesterday and only our personal experience of having lived during the intervening hours causes us to assume that last night was the past.

Thus argues the believer in the Fourth Dimension. And he proceeds to convince us that Time appears as a fleeting thing to us only since we choose, because of our egotism, to regard it as such; but that if we were able to remove ourselves from the picture then Time

(Continued on Page 15, Col. 3)

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THE STEWARTS — FAMILY OF TROMBONISTS

By L. Bos Ross

Johann Sebastian Bach and his sons made music—Chandler Stewart and his sons make music. In this the two fathers are alike but the bond between them is stronger and deeper. Both were exalted by the belief that Good as an Absolute is best proved by the production of absolute beauty.

Stopping his work to be interviewed, Stewart walked forward the length of his neat grocery, a tall slender man in glasses, wearing a grocer's apron. Outside, the Saturday shopping crowd cluttered sidewalks and filled the narrow street with the blue fumes and harsh noises of parking-space hunters.

So far, this scene could be any narrow street in any small American town on a Saturday afternoon, but just at this moment the Bach Festival was mentioned. What followed after that could have taken place only in this shop and had expression through this one man, Chandler Stewart, worthy disciple of Johann Sebastian Bach.

Here in this slender small town grocer is the sort of man the poet meant when he wrote, "He whom a dream hath possesses." This is a man possessed by the strength of his dream of absolute beauty in Good. He poke feelingly of the Bach *Cantata No.* 147 which is called, *Jesu, Joy of Man's Desiring.* Pure gold, Stewart called this song, saying there was no trace of alloy in it anywhere, that the more it was heard the more the spirit uplifted.

"There is no end to Bach and no surfeit in his music. He fills all, feeds every hunger for the pure beauty. It's as if he had created a complete world in music."

A conception of pure beauty is a rare bird in this mechanized age, an expression of it as a necessity of life is even more rare. Each man comes into the world as devoid of personality as the blank but sensitive wax on an unpressed phonograph record, and as he feels his way through the devious twists and turns of life, makes himself by mean of his acceptances and rejections. Each choice adds strength and color to what the fiction writers are pleased to call "Our dominant trait." Out of a strange musical maze that led him through small town bands and circuses, Stewart has accepted and rejected with unfaltering judgment and emerges as a musician whose dominant trait is *quality.*

The first turn on the road that was finally to lead to a prominent part in the Carmel Bach Festival was made because small towns in the early part of the 1900's offered little in the way of entertainment for the young people. When a school band was to be formed in Lawrenceberg, Tennessee, there was a rush of eager young applicants for places and Chandler Stewart, 15 years old, thought he was a lucky boy to be given the chance to play the cornet. But the trombone lured him away from the cornet after six months and soon convinced him that in music was a firm foundation upon which he could build joy in life. When he left school, music furnished him a livelihood for a number of years. To make music and live, he played in army bands, in circusses, with vaudeville shows and theaters.

Then came marriage and the need for a more settled way of life as the Sons of Stewart began to stack up.

Johann Sebastian Bach and his sons made music—Chandler Stewart and his sons make music and both fathers have the same purpose, the proving of good by the production of beauty.

Stewart's voiec was very gentle, a trifle regretful when he said that it was more than likely that Bach lived and wrote and died without ever knowing how very good he was.

"He just put his heart into it and did his best."

This was Chandler Stewart's heartfetl tribute to his dear friend, Johann Sebastion Bach. If Bach could sit in the fragrant shade of the Carmel pines and hear the chorals that herald his joyful music played by the elder Stewart and his sons, Gordon, Donald and Alan—Bach, too, could say, "he just put his heart into it and did his best."

Stewart and his sons have been practicing together every evening and are eagerly waiting to offer their share in the creation of exquisite, all-pervading music.

It was with modest pride that Stewart spoke of the traditional part in music festivals which is played by the Staatpfeiffers or State Musicians who, from a tower, have announced music festivals in Europe for the last 500 years. It is with a feeling of lusty and growing pride that the makers and sharers of the music of the Seventh Bach Festival in Carmel again announce the heralding of the festival by Chandler Stewart and three of his sons.

The far-flung Porter-Williams family has just been enlarged by a new arrival, the third born at the Peninsula Community Hospital in the last three months.

"The little creature," as his grandmother, Mrs. Susan Porter of Big Sur, calls him, got here on Sunday. He is the son of Mrs. Alastair Miller (Valentine Porter), and has been named Nicholas Rawsell. Since it was in Carmel that Valentine Miller learned to walk, it is most appropriate for her to return from her present home on Forty Acres Ranch near Gaviota so that her child might be a native.

The other recent additions to the Porter-William family have been, Susan Lacy Williams, the child of the Henry Meade Williams, and John Garrett Williams, son of Russell and Cynthia Williams.

+

Jean Hyde is in town for the holiday week-end. Of course, as she is still here, it is a question as to what holiday she planned to stay over. But as Jean is a real Carmelite at heart, we will not be surprised to find her with us come next Christmas!

+

Harriette-Ann Courteney is spending the rest of the summer with her father in Berkeley. She plans to do a lot of recuperating there, after having been confined to a bed in the hospital for three weeks.

+

Newton Goodrich, one of our ace newsboys, is around again after being confined to his bed for two weeks with a wounded leg.

+

Well, Bill Short has enlisted in the air service, just like that. He's already at Hamilton Field, having left on Monday.

He will hold a clerical position, study intensively and, in a few months, take the flyer's examination.

+

Before leaving for two months in Michigan and New York, the Bruce Douglases gathered their friends for a dinner party Saturday night.

Sam Blythe was there and the Arthur Hill Gilberts, Mrs. Martha Newcome, Miss Mary Helen Alexander, and Frederic Burt.

+

Dick Boke has been appointed to the Rockefeller goodwill committee for South America and, only 31, has the distinction of being one of the youngest men on this nationally important board.

+

Noel Sullivan gave a birthday reception last Thursday at the St. Francis Hotel in San Francisco for his niece, Miss Alice Doyle.

Many Carmel friends motored up to congratulate Miss Doyle on her birthday and on her completion of convent school.

+

After seeing "Tower Beyond Tragedy" two nights out of three, the George Z. Wilsons motored up to Oakland the following Sunday to be baked out Monday with too much sun.

Their dachshund, *Louis,* collapsed from the heat and did not revive until they had reached the west side of Salinas.

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TOMATOES ..... 3 lbs. 11c

Elinore Sayre

Elinore Pell Sayre will make her bow this season in the Bach Festival.

An accomplished pianist, she will be heard on the heavy, all-Bach program Saturday evening. She will play in the *Concerto in A Minor for Four Pianos and Orchestra* with Ralph Linsley, Elena Guirola Hitchcock, and Charles Fulkerson.

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Russell Horton, tenor
Sten Englund, bass

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Rachel Morton, soprano
Genevieve Wiley, soprano
Marcella Howard, soprano
Julian Lieban, tenor
Ross Worsley, bass
Noel Sullivan, bass

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Jules Salkin, violist
Arline Joanne Golden, flutist
Merrill Remington, oboist
Ralph Linsley, pianist
Marcus Gordon, pianist
Elena Guirola Hitchcock, pianist
Elinore Pell Sayre, pianist
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Violas:
Jules Salkin, principal; William Bergsma, Ruth Berryman, R. M. McAlpin, Virginia Short.

Cellos:
Jean Crouch, principal; Marcia Barbour, Otto Barkan, Max Hagemeyer, Otto Heilbron.

Basses:
Warren Thomas, Evelyn Ward.

Flutes:
Arline Gilden, Alvin Cromwell.

Oboes:
Merrill Remington, principal; Melvin Buffa.

Clarinet:
Roger Nixon.

Horns:
Philip H. Martin, John Martin.

Genevieve Wiley

A blind singer will perform the mezzo-soprano aria of the *Magnificat*.

From Hollywood Carmel is borrowing Genevieve Wiley for the Festival. She is possessed of extraordinary sensitivity, seemingly in compensation for her handicap, so that with this gift added to her broad experience in oratorio work, Genevieve Wiley is unusually well fitted to interpret Bach.

She has frequently been a soloist under the baton of Bernardino Molinari, with the Pasadena Civic Orchestra under Dr. Richard Lert, and has been heard on national radio broadcasts.

Genevieve Wiley owes much of her vocal training to noted southern California teachers although she learned the fundamentals of harmony and the piano and first knew the solace and thrill of creating music under more solemn conditions, in a rather bleak-appearing institution in fact, the Indiana School for the Blind.

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Altos:
Jane Beard, Ruth Cooke, F. Marion Clarke, Camilla Daniels, Frances Guillon, Iva Dee Hiatt, Ellen Habenicht, Jeanie Morgan Klenkie, Jean Pasmore, Edda Heath Pappel, Celia Seymour, Rosalie Steilberg, June Stevens, May Williams, Jane Willson.

Tenors:
Donald Doughty, Alban Knox, Julian Lieban, Wesley Meng, William Petersen, Ralph Peterson, Joseph Running, Matthew Scrip, John Southwell, Raymond Sprigg, James White, William Workman.

Basses:
Carl Bensberg, William Bishop, John Burr, Dr. Howard Clark, Edward Craig, Charles Fulkerson, Charles Hamm, Dr. John Howett, Hans Lehman, David Marrs, John Milano, Capt. John Pasmore, Dr. W. B. Williams, Ross Worsley.

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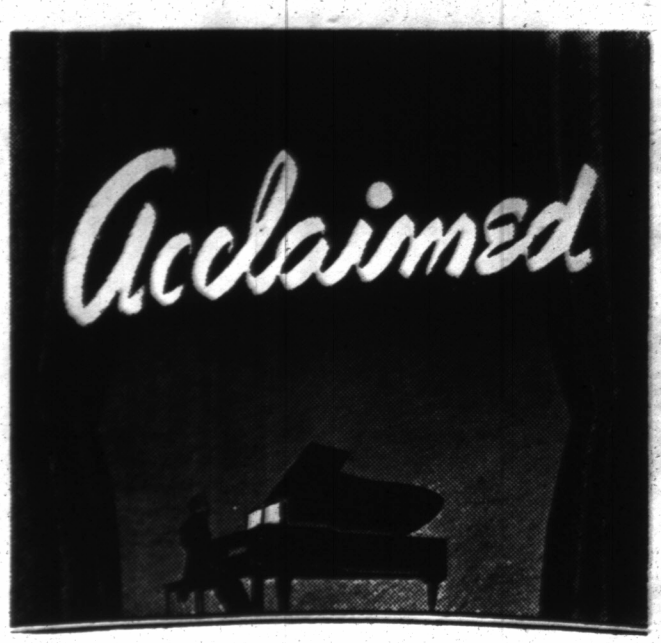

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The Fulkersons

JEAN CROUCH

CHARLES

+

Carmel Artists

Jean Crouch Fulkerson, the only charter member of the Bach Festival orchestra who has played through all seven seasons, will this year be our first 'cello.

And she has also served the Festival as assistant to her husband, Charles, who is assistant conductor to Usigli.

Married since we heard her in last summer's Festival, Jean has also reached the age of 22. She won a scholarship to the Cincinnati Conservatory too, but gave that up because she preferred to teach which she has been doing at Monterey Union High School.

+

Charles Fulkerson, the talented, 23-year-old Carmel pianist who will play in Bach's *Piano Concerto*, is assistant conductor for the Festival.

He it was who first assembled the 70 members of the chorus for preliminary rehearsals.

Music teacher at Monterey Union High School, Charles Fulkerson directed two operettas, "Naughty Marietta" and "Rio Rita," for the San Jose Light Opera Company

FESTIVAL CARRIES ON LINCOLN STEFFENS' HOPE

By Una Jeffers

+

The Seventh Annual Bach Festival in Carmel draws near, and our hearts quicken with memories of the former years and anticipation of fresh delight; for these programmes have been arranged so flexibly that they allow both for repetition and for a different range each year. Morning lectures have helped us to relate and interpret the music.

I believe that in this festival we have the kind of thing envisaged by Lincoln Steffens in a conversation I had with him years ago. We were in his garden. He was raking the paths and I stepped along beside him. We had been talking of Carmel and our delight in living here. As usual he was full of projects for our village and one of them he developed at length. It was that Carmel should have some kind of festival each year, during which an exhibition or a play or music should be produced. The subject should always be the same, or closely allied to the original theme. As he cared less for music than the spoken word his thoughts were mainly of drama, some great tragedy or morality play, whose conception would deepen and enlarge with each repetition. The influence of this production would spread and people far away remember the enrichment they had experienced here. We spoke of Oberammergau, whose inhabitants grow up with a sense of dedication, or identification with various roles in their play, and of the gaiety and excitement of the Salzburg music festival, and of the important influence of drama week in Malvern, England. Now, in these terrible days, the festivals we talked about seem very far away, if they have existence at all, but happily our own Bach Festival is a triumphant living influence, gaining each year in tradition and weight and significance.

(Continued from Page 14, Col. 5)

becomes a static condition similar to Space in which tomorrow may as well be yesterday. Then it becomes possible to move through Time North, South, East, or West just as we move at present through Space. That is, Time becomes static —only *we* move, Time does not. Thus one may hang the tones of which a Bach Fugue is constituted extended side by side, to view each and every one simultaneously, to see the smaller masses resting pleasantly near the earth and the larger masses rising up to form the minarets or spires of those noble moments which one may envisage as the audible structure unfolds before him. And the facade rising here, falling there, offers those properly varied levels of which good architecture is constituted.

Those are moments when one is so apt to forget the entire equation and repeat unto himself but a single part of it—the one word *why!*

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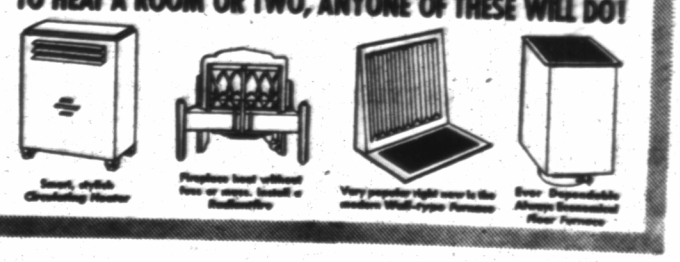
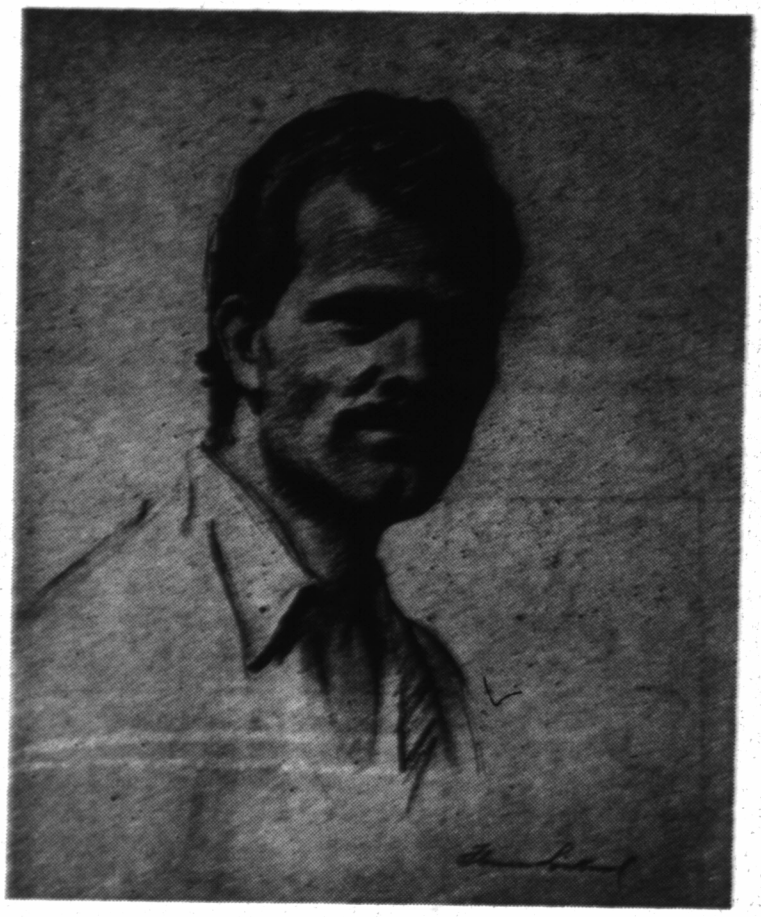


JOHN BURR



Singing duets from the "Beggar's Opera" with Marcella Howard, another Carmel artist, John Burr will be a bass soloist on English program.

+ + +

Carmel Bass Will Again Be Heard in Festival

John Burr has become, in the course of the last year, a leader, in things musical, on the Monterey Peninsula.

Coming almost directly to this community after spending the best part of two years in Italy where he was busy pursuing an operatic career, he soon became recognized in this community as a singer of merit and a conductor of distinction.

This year he appears again as a pinch-hitter, for his many other activities, which, including teaching, writing, and critical work, almost precluded his participation. A sudden and unexpected change in artist personnel at the last minute however, made some substitutions necessary and Burr gladly consented to contribute his services, despite the other demands made upon him.

Mr. Burr will appear as soloist on the English program and will sing several selections from the "Beggar's Opera." He will also join with Marcella Howard in selected duets from the same opera and in addition will lend his deep voice to the chorus parts of the "Mass" and the *Magnificat*.

BACH'S FUTURE MORE SURE THAN ANY OTHER'S

"Today there is no composer whose future is more certain and never has there been an interest awakened in any composer's works as there has been in Johann Sebastian Bach's."

Such is the estimate of the central Festival spirit by the foremost Festival interpreter, Dr. Frank W. Asper, organist of the Mormon Tabernacle, and one of the finest in the country, who will come from Salt Lake City to be our official organist. He will give recitals on both Wednesday and Friday evenings in the Sunset Auditorium on the Hammond organ, instead of at All Saints' as in the past.

Long study of Bach and his organ compositions has led Dr. Asper to the conclusion that the composer's fondness for the organ grew from the fact that it, more than any other instrument of the time, enabled him to express his desire for many tone colors. The tone could be sustained and he could play numerous parts at once. Explaining Bach's use of the organ, Dr. Asper has written to the CYMBAL:

+

BACH IMPROVISED

"In church at that time whenever a chorale was announced everyone present could be trusted to sustain the melody and it was allowed the organist to vary the harmony to whatever extent he wanted without fear of confusing the people. In this way it came to be a recognized part of the organist's function to adorn the simple grandeur or pathos of the chorale by means of preludes, interludes, and variations. This treatment of chorales was so popular that it became extended so as to form the basis of independent instrumental compositions for use at other intervals in the church service.

"It was a custom of which Bach was peculiarly fond and upon which his fancy could build with the utmost freedom. In the field of chorale treament (prelude and variation) Bach excelled in his first period probably because his predecessors had provided him with many excellent examples of chorale variation whereas there were few good models of the other organ forms that he later perfected.

"The great bulk of his organ compositions was completed at Weimar and includes the preludes, fantasies, toccatas, and fugues in which his strong religious sense united with his power of musical creation to build up masterpieces of a perfection never approached before nor since.

+

BACH DIED COMPOSING

"That he served his art for the love of it and not for glory in the hope of wealth is seen in his steady adherence to the composition of works which breed genuine and religious devotion.

"When Bach lay on his death bed

(Continued on Page 17, Col. 3)

AND NEXT YEAR—"ST. MATTHEW"

By Jane Millis

Turning to gaze into the future of the Festival, Dene Denny says:

"Most humbly, with the confidence that the greatest of all choral works lifts its participants to its own lofty level, we first tackled Bach's 'B Minor Mass' four years ago. We gave it with more cuts than we now dare think of; but it was nationally broadcast, and was a creditable performance.

"Each year since we have given a larger measure of the 'B Minor,' and are looking forward with awe toward its complete performance in four years. Then, as in Bethlehem, Pennsylvania, we shall give the first half in the afternoon, and the second half in the evening.

"Next year we hope to offer as our new choral work the 'St. John Passion,' following in 1943 with the 'St. Matthew Passion.'

"It has been our aim to advance the standard of performance each year. That we have been able to do so as definitely as we have, the last four years, is due to our conductor, Gastone Usigli. His genius for conducting, his musical integrity with its inexorable standard of perfection, his wide experience with both chorus and orchestra, and his consecrated devotion to music have transcended the difficulties of irregular and incomplete rehearsals, elevating the singers and players to a living participation in the music of Bach."

Dene Denny and Hazel Watrous founded and manage the Bach Festival.

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MORTON

Soprano soloist, Rachel Morton of Carmel will sing on English program.

+

Gracious, warm-hearted Rachel Morton is one of Carmel's few contributions to the group of Festival soloists.

Most suitably her soprano solos will form part of the English program for it was in England that she followed an operatic career as a leading singer of the British National Opera Company.

She studied and made her debut in Europe and since returning to America has appeared in concert from New York to San Francisco.

When on Tuesday night she takes the stage to sing two arias from Purcell's "Dido and Aeneas," she will depart from a long-time custom by not having her husband as accompanist. He, Jaffrey Harris, is also a musician of standing, a conductor who has been called to New York to lead a Naumburg Memorial Concert.

Marcus Gordon in Carmel Debut

Marcus Gordon, piano soloist on the Festival's opening program on Monday, arouses interest because this is his initial appearance in Carmel and because he is a young California artist who is winning attention all over the country.

"Things are looking up this year . . . . Mr. Gordon is a pianist of quality," wrote as exacting a critic as the New York *Times* of Marcus Gordon's recital in Town Hall.

The pianist has given concerts throughout the United States and Canada and has been guest artist with many symphony orchestras. Numerous radio stations have broadcast his playing.

California musical circles are taking especial interest in young Marcus Gordon.

He received his early training in San Francisco, later studying with Josef Lhevinne at the Juilliard Music Foundation in New York.

MARCUS GORDON

THE CANTATAS

By Alma Lowry Williams

Lecturer for the 1940 Bach Festival, is a music critic and instructor in music at San Jose State College.

+

The mind of Bach was calm and reverent. His spiritual foundation in music lay within the chorale, that rich and peculiarly devout vocal art-form voicing the intensity of men of the Reformation who had faith that theirs was the moment and the vision to create a new world of the spirit. By the time of Bach the hope had failed and with his music the art itself became obsolescent.

In our turgid time, to those who will pause and listen discerningly, will come intimations of the serenity known only within the exalted spirit. In Bach the faith lay strong and certain. Whether amid the superficiality and license of the petty court or the sterile hypocrisy of the church itself, he held his course unperturbed. Aside from the chorale preludes for organ, Bach's instrumenal works were written for his numerous pupils or for the amusement of the courts in which he served. Many of these were Italianate music so exquisitely done that they form the culmination of their type. But the vocal works, predominantly sacred in text, are his music made, "for the glory of God." One cannot really know Bach until he has heard the choral works well sung. The instruments of his day are gone but the human voice still rises in aspiration and petition unchanged by the mutation of years.

THE CANTATA IS BORN

By the time of Bach there was in Germany a wealth of religious music which had grown with the Reformation. Luther was himself a

(Continued on Page 18, Col. 3)

(Continued from Page 16, Col. 5)

with his sight gone and suffering from a stroke, composition was still the most natural thing for him and he dictated to his son-in-law the variation on the chorale, *When We Are In Deepest Need*. In it there was no hint of failing powers of conception. Fifty years before he had begun his career by writing chorale variations, and through his whole life the chorale was always a source of inspiration to him. He could not have closed his life more consistently than by using that form which had expressed his most intimate feelings."

ASPER'S WIDEST AUDIENCE

So does the executant pay tribute to the creator.

Dr. Asper himself has probably been listened to by more persons than any other living musician. He has played for two presidents and several kings.

This uniqueness is due to two things: his popularity, and second, the exceptional opportunity the artist has had to reach vast audiences, both in auditorium and through broadcasts over national radio networks.

In his Salt Lake Tabernacle alone he has played upwards of 3,000 "tourist recitals" on the famous Mormon Temple Square.

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Warren D. Allen

(Continued from Page 7, Col. 5)

ber music players do the sonatas and concertos, by hearing the cantatas and "B Minor Mass" well sung and accompanied, and by hearing snappy performances of Bach's suites, with those wonderful, sparkling gems of virtuoso dance music.

MASTERS REAL PEOPLE

That's another reason Bach's music is for Americans—today. They like dance music. People who like good dance music usually like Bach and Mozart. Bach himself did little if any dancing and wrote no music for dancing only; but he ennobled and idealized the dance measures of his own day. He often used dance styles in his most profound and spiritual moments; angels frequently dance the *Allemand* in his orchestral parts and chorale-preludes, and contraltos sing of grief to French *passepieds*. And what ingling dance rhythms in the suites!

Of course Carmel needs a bigger organ for Bach's music, and that is the only drawback. But although Bach thought in terms of the organ, much of his music can dispense with it. Carmel does not need a big concert hall for Bach. He wrote none of his music for concert halls; outside of the church, it was always intended for just such intimate groups as those who gather here to sing, play and listen.

As for the "incongruity" of performing a concert mass by a German Lutheran composer in a Spanish Catholic mission, the answer is that until recently the only recording of a Bach church cantata was made by a Spanish choral society. Catholic love for Bach and Protestant cultivation of plain chant are good signs in a disunited world.

If and when Bach and the other masters could be better and more intimately known in more Carmels everywhere, they would lose nothing in being brought down from the gradiose pedestals they sometimes have to occupy. They were real people, but we have to work hard and joyously to be worthy of associating with them.

BRAVO! — THE ORCHESTRA

By Ruth Miller

Unsung heroes of this festival of song are the men and women of the Bach orchestra.

Busy building the setting and background for the chorals and soloists, they have rehearsed for weeks, and their only reward is the knowledge that they did the best they could. Not that there is any reason to expect the orchestra to demand more, they, every member, love music and particularly the music of Bach. The outstanding thing about this orchestra is its conductor, dynamic Gastone Usigli. Seen in rehearsal, Mr. Usigli behaves just as you would expect a noted conductor to act. He begs, pleads, urges, stamps his foot, waves his arms, gestures violently, and, in the end, out of all this confusion, music pours harmoniously and completely from the orchestra.

This is the fourth Bach festival for Mr. Usigli, and each year, he declares, more honor, more enthusiasm is afforded it. Partly, he feels because people are growing in appreciation of fine things, and partly because of the unusual vigor and feeling for music that characterizes the players and singers.

Carmel is proud, and rightly so, of the principal 'cello player, the village's own Jean Crouch Fulkerson. She completed the musical curriculum of San Jose State, and upon graduation a year ago plunged with enthusiasm into all the musical events in this region. This is her first year as principal 'cello, and we can assure you she is fitted for it. Another important cog in the orchestra is Warren Thomas who has been a member of the orchestra for three years. Although he is young—he is still attending San Jose State—he has been chosen first bass player.

A remarkable thing about this year's orchestra is the youth of the various players. Despite the fact that several who played last year could not again, because of defense work, the entire ensemble makes up in interest, in quickness and intelligence what they may possibly lack in experience. And the festival is built on the orchestra: the dainty towers and frescoes that are the chorals and solos rest upon a base of orchestral accompaniment, and Carmel is grateful to the orchestra for helping to show, through music, that it is a festival of hope, of faith and a promise of better things to come.

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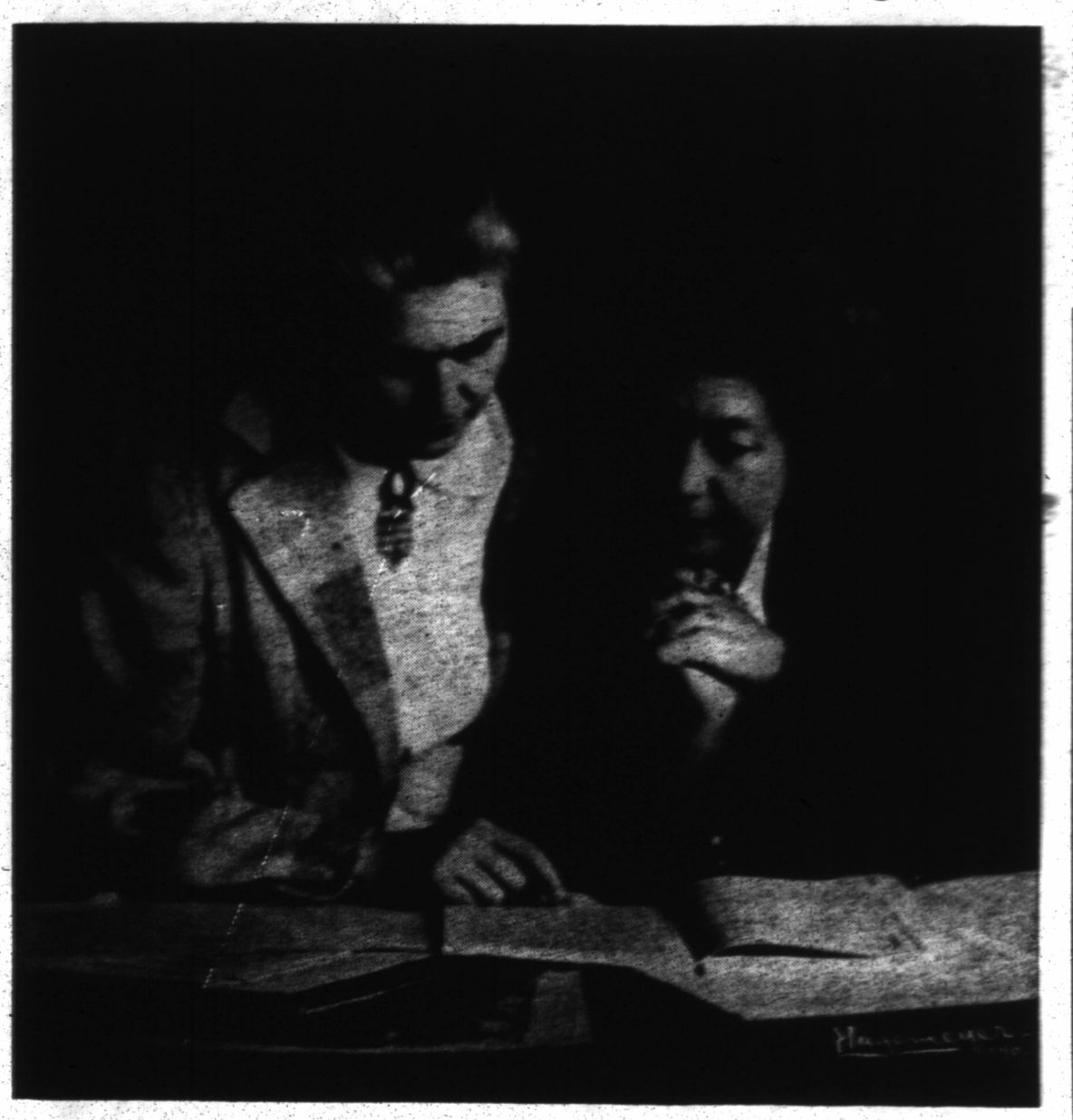

Dene Denny and Hazel Watrous, known as the Denny-Watrous management, were the initiators and founders of the Carmel Bach Festival—and its producing managers.

Young Stars

MERRILL REMINGTON

First oboe with the San Francisco Symphony Orchestra, Merrill Remington has graciously consented to spend a postman's holiday and become first oboe for the Festival.

For 15 years Remington has been contributing to the advancement of Pacific Coast music, in San Francisco with both symphony and opera, through the National Broadcasting Company, and with the Portland Philharmonic Orchestra, so that it is quite in order that he should eventually arrive at this newer musical port.

As a special favor Remington will on Tuesday evening perform for us Handel's *Concerto Grosso for Oboe and Orchestra*. We may look forward to a splendid interpretation by this high-ranking professional artist.

ROSS WORSLEY

Bass soloist for the *Magnificat*, Ross Worsley is the young bass-baritone who won all the vocal events in the Los Angeles Festival of Allied Arts last year.

He has everything that is necessary to success, the critics said, "fine feeling," "excellent diction," "sings with authority and poise," "shows what can be done by serious work in this day of lax standards."

Worsley, who besides the *Magnificat* on Saturday will sing William Byrd's *Awake Mine Eyes* and *What Is life* for us on the English night, is delighted at the inclusion of these seldom heard madrigals.

"A predecessor of Bach, Byrd was one of the greatest early English composers," Worsley says. "The madrigals are for voices unaccompanied and, while different from anything on the Bach program, are fine examples of the polyphonic writing which formed Bach's background and which he was able to carry to its grandest form."

Worsley points out that it is interesting to notice how each of the four voices in Byrd's songs carries a complete part.

ELENA GUIROLA HITCHCOCK

A brilliantly unfolding pianist, Elena Guirola Hitchcock, a San Jose girl, will take the piano solo of the big Mozart *Concerto in D Minor*.

The light from this radiant artist will fall on us again in the Bach *Piano Concerto* and illumine our spirits with its sparkle. She is a musician of great promise, and has been launched with champagne by two San Francisco critics.

"Her fingers were swift, her authority superb, her feeling finely personal," said Alexander Fried of the *Examiner*.

And Alfred Frankenstein, music critic for the *Chronicle* and lecturer for the Bach Festival, wrote:

"Hitchcock's playing of the Rachmaninoff was very finely and beautifully conceived. She understands the ultimate musical significance of this rich, Slavonic symphony, and admirably gives it out."

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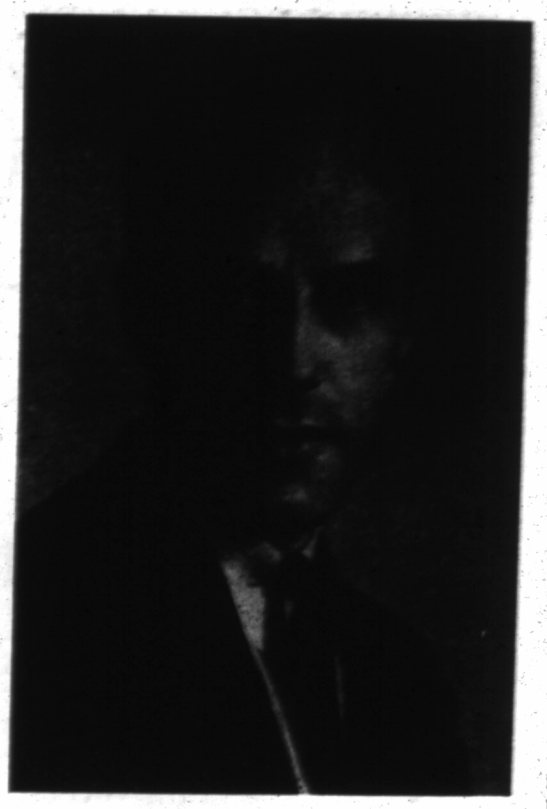

RALPH LINSLEY

Official Pianist for the Festival.

Pianist Takes Part of Bach

Ralph Linsley, Festival piano soloist for the sixth year, will take his place as official pianist next week.

Filling the position occupied by Bach himself, Ralph Linsley performs the "continual work" in the orchestra, the bass and harmonization of the bass which ties the orchestration together. Bach, who so loved to improvise, only wrote down a score for bass, improvising as he played and at the same time conducted. This practice meant that much of the accompaniment in his works has no treble score. While others have supplied a treble for many of the compositions, Linsley occasionally finds that he must make his own arrangement as he has done for several of the numbers in this summer's Festival.

In the rarely heard *Four Piano Concerto in A Minor*, we shall hear Ralph Linsley as soloist. He says he particularly admires this work for its fine construction, with each of the instruments being treated both in solo fashion and in intricate ensembles with each other and the orchestra.

Ralph Linsley comes to Carmel from Pasadena where under Richard Lert he is soloist and regular accompanist, as he is with the Los Angeles Oratorio Society. One of the well-known accompanists of southern California, he appeared with Charles Holland, Negro tenor, in his debut at New York's Town Hall and has since toured with him.

+ + +

"For Schopenhauer, who attributed so great significance to music, Bach did not exist; he did not fit in with the philosopher's definition of the nature of music." — Albert Schweitzer.

Virginia Short

Virginia Short plays Bach's favorite instrument, the viola, in the orchestra, and is also assistant conductor to Gastone Usigli.

It is she who has put in much firm ground work, taking section rehearsals of the orchestra, smoothing out uneven passages, faithfully taking them over and over and over.

Virginia Short has studied in the school of conducting at Salzburg and also under the eminent Danish conductor, Nicholai Molko. Between Bach Festivals at which she is a regular and valued attendant Virginia Short teaches orchestra, string work, harmony and appreciation at the College of the Pacific.

CARMEL SCENE

(Continued from Page 12, Col. 1)

ter Kelsey, David Alberto, Spanish-Polish-Russian pianist, a Carmelite for twenty years, have been some of the musicians of the colony. Iris, Alberto's Swedish wife, introduced the now popular art of weaving in Carmel. Edward Weston, now recording the Walt Whitman country with his famous camera for a new edition of "Leaves of Grass," and Johan Hagemeyer, whose portraits range from Einstein to Bufano, are Carmel's representatives in photography. Charles Marshall Sayers, woodcarver, has his school here. Herbert Heron and Edward G. Kuster, fromer associate of Max Reinhardt, have kept Carmel's little theater alive for thirty years. Long time Carmel convert, Jo Mora, popular sculptor, has just completed the diorama of Will Rogers' life for the Claremore memorial. Finn Frolich models a national defense monument. Part time dwellers are Langston Hughes, Rollo Peters, Jack Donohue, pianist, frequent guests of Noel Sullivan, art patron conceded to be Carmel's first citizen in the arts. Ruth Austin, modern dancer, has her studio here and Maria Tovanya, San Francisco Opera Ballet soloist, and her singer husband, John Burr, have become Carmel residents. Emma Evans, child piano prodigy grown up, is one of the most popular music teachers in the state. Melvyn Douglas and Helen Gahagan week-end at their home beside historic Carmel Mission. George Marion, Justine Ward, and Frederic Burt have lived here for years. These gifted men and women have formed Carmel tradition now to be shared and shaped by international artists.

Nuclear mixture in the great melting pot, Carmel represents a world-wide assembly of strong, free, creative minds, an essenec of America.

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HERBERT HERON

(Continued from Page 9, Col. 3)

sor," the comedy for this year, is also likely to prove very popular with audiences. Again it is not so poetic as last year's comedy, being in fact almost wholly in prose, and the weave of the drama is coarser—quite bawdy in much of the design. It is said that Queen Elizabeth, having seen *Falstaff* in two previous plays, told Shakespeare she'd like to see the fat knight in love. Love was not exactly what Shakespeare would have called *Falstaff's* emotion; but he created some choice scenes, rich in the laughter-making qualities. And the last set, lovely with fairy dancing in the great oak forest, was a definite factor in Herbert Heron's choice of "The Merry Wives" for the 1941 Festival. August 8-9-10 are the dates for the concluding play.

NEW DIRECTOR

George Z. Wilson, brilliant young director, a former instructor of the drama department at Stanford University and now head of the drama department of Hayward Union High School, is conducting the rehearsals of the comedy. Wilson's experience as a director of Shakespearean Drama includes "Romeo and Juliet," "The Taming of the Shrew," "The Merchant of Venice," "Twelfth Night," and "Julius Caesar." Last summer Wilson directed Purcell's "Fairie Queene" with Ralph Kirkpatrick, the noted harpsichordist, for the Bennington Festival productions in Vermont. As an actor, Wilson won acclaim as *Sir Andrew Aguecheek* in the production of "Twelfth Night" which opened the new Stanford Memorial Theater. He recently apepared as the *Inquisitor* in "Saint Joan" in the Greek Theater at the University of California.

In the Shakespeare Festival this year will be seen many of Carmel's best-known and most competent players. Barbara Stitt and Edith Frisbie will enact the "merry wives" in all their buxom humor. Lee Crowe will play the fine role of *Laertes* and Noel Sullivan will be the impressive *Ghost* in "Hamlet." Milton Stitt will do important work in both plays, as will Paul Danilewski, Barbara Ames and Edward Filpula.

Among the new comers to the Carmel stage are James Matthews of Pacific Grove and Victoire Borel from San Mateo, who has played many Shakespeare heroines.

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Art Association Drive Succeeds

The Carmel Art Association's membership campaign was a complete success. Not only were all 500 memberships sold, but another hundred could have been disposed of if they had been available.

The drawing for pictures on Tuesday night brought a crowd that packed the gallery. Marion Adams, of the Corner Cupboard, won first chance at the 101 pictures on display and took the Dougherty. R. C. Kennedy came in second. Joe Bianca got 3rd, Mrs. Louise Grigsby 4th, and James Smith 5th. Lee Tevis rang the bell four times during the drawing.

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NEW BOOKS

"Sunderland Capture," by Leonard Bacon. Pulitzer prize winner in poetry.

"A History of the Theatre," by George Freedley. The theater's whole story in rich condensation, sympathetically analyzed, and soundly appraised.

"Wales England Wed," by Ernest Rhys. Autobiography of the editor of the long series of classics known as "Everyman's Library."

"Berlin Diary," by William L. Shirer.

"Holmes-Pollock Letters." Correspondence between Justice Oliver Wendell Holmes and the English lawyer and scholar, Sir Frederick Pollock, 1874-1932.

Fiction: "Miss Granby's Secret," by Eleanor Farjeon; "Another Night, Another Day," by John Klempner; "Captain from Connecticut," by C. S. Forester; "Flotsam," by Erich Remarque; "Fiancees Are Relatives," by Berta Ruck; "The Transposed Heads," by Thomas Mann.

\+ + +

Forsaking the redwoods and bay trees of Big Sur this week were Mr. and Mrs. Jack Canoles (June Delight), who with Jimmie and Patsy have returned to their Carmel home after a month of camping. Bronzed and healthy from their out-of-doors existence, the Canoles will make San Francisco the scene of their next expedition, scheduled for this week-end. Leaving today, the foursome will celebrate the birthday of Mrs. Carol Edwards, Mrs. Canoles' mother, Saturday. Upon their return Sunday the Canoles will be able to report on the progress of their eldest daughter, Carol, who is studying at the San Francisco opera ballet school, the Helene Hughes studio of precision dancing and with Juanita La Bard, eminent Spanish dancer. Well known as one of Carmel's most promising students of terpsichore, Carol has been living at her grandmother's San Francisco home while completing her training.

Big Signs at Big Sur

People who have seen those huge billboards on State Park property at Big Sur have been asking us where to write protesting against their being allowed to remain there.

Letters should be addressed to the State Park Commission, in care of J. H. Covington, Executive Secretary, 417 Montgomery Street, San Francisco.

It might be well, too, to address a word to the proprietors of Big Sur Lodge, suggesting that the signs are bad advertising and that their voluntary removal would create an inestimable amount of good will.

The county planning commission hopes to go over the matter with Darwin Tate, executive officer of the State Park Commission, at a meeting of the county body on July 28. Not only do the members of this body object to the signs themselves, but they feel that their presence on State property may prejudice the right to regulate signs on private property on the same highway.

In a letter to Mayor McMenamin of Monterey, Mr. Tate has said that these signs are "merely temporary" and that they will be replaced as soon as the Board of Supervisors take action regulating the size and type of sign to be used on the highway. He claims that the State Park Commission has submitted signs of various designs and sizes only to have the county planning commission and the supervisors fail to take action.

L. A. Claypoole, secretary of the planning commission, denies that this is the case. But whatever the facts are, it is heartening to hear from the State Park body's executive officer that the park commission stands ready and willing to cooperate with the county on the regulation of signs on Highway No. 1. Apparently the howl raised in these parts is getting attention.

But howl on, good folks, till it gets definite action.

The Cantatas

(Continued from Page 17, Col. 2)

musician, learned in the magnificent Latin polyphony of the Roman church. He knew also the vigorous Nordic music of his people which he valued highly. He said often, "Why should the devil have all the good tunes?" Consequently in the selection of music for his service he followed the Roman ritual and set many folktunes and other familiar melodies to his new German collections for church use and famtexts. These were contained in his ily worship by the common folk. For the nobility with more jaded tastes and less devout hearts, Luther borrowed from the gay Italian music associated with secular life. From these two sources Bach drew his materials and with them he created his works, old in their spiritual implication, new in their expression.

The word, "cantata," was originally used by the Italians for almost any vocal music in distinction to "sonata" which applied generically to instrumental works. The cantata was adopted by the Germans as an integral part of the church service and called the "Principal Music" which was sung at the conclusion of the Credo in the Lutheran Mass.

OPERATIC INFLUENCE

Bach's ancestors and their contemporaries with their little choirs and town pipers and fiddlers laid a groundwork better than they knew. Upon this tradition, with his added skill in contemporary Italian and French methods, Bach was able to bring vocal church music to a magnificent climax. His predecessor, Heinrich Schuetz, had introduced the Monteverde type of Italian opera into Germany and had carried its style over into his cantatas. They consisted of a succession of elaborate solos, chorales and choruses upon texts selected from Luther's German translation of the Bible. The musicians in town employ were used as accompanying orchestra. The group was small, even Bach produced his great works with less than forty in chorus and orchestra. In 1700 a Lutheran clergyman, Neumeister, published a book of religious poems for the complete liturgical year. These were adopted by composers as libretti for their cantatas and thus was inaugurated a new type of structure. It no longer used the scripture for text, did away with the chorus and exploited the solo voice. Neumeister said, "A cantata seems to be nothing else than a portion of an opera composed of recitative and aria together." Consequently his texts provided only for these. Though fully aware of the operatic style and able to use it, Bach did not follow it slavishly. When scripture suited his need he used it and placed chorus and traditional chorales in his cantatas.

\+ + +

Lieut. and Mrs. H. R. McClintock (Rosemary Evans) gave an iced ocffee party today for some of their Stanford classmates, Tom and Paul Slattery, who are here from Berkeley and New York, Elizabeth Houghton, George Z. and Dorothy Wilson, and Elizabeth Paine.

\+ + +

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Why Andre's hasn't advertised as much as some shops do.
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Salinas Rodeo And Donna Hodges

The Salinas Rodeo begins today and all the cowboys and steers and —but we don't have to tell you about the rodeo unless you're brand new here, and from a long way off, at that. If you *are* such a person you'll certainly go. You'll probably go anyhow.

One person who knows all about the affair, and is certain to be there, is red-headed, vivacious Donna Hodges, Carmel's candidate for the title of California Outdoor Girl. She was chosen from the High School student body and Donna is no tenderfoot.

She is the daughter of Lynn Hodges, and has been riding her father's horses since she was three. For at least 12 of her 17 years she has attended the Rodeo, sitting on the top rail and whooping with the best of them. She has several blue ribbons won at various horse shows and gymkhanas throughout this area, especially at Salinas and at Pebble Beach.

Each major city selects a candidate for the Outdoor Girl title, and the winner is chosen on a basis of scholarship, horsemanship and personality. Donna is on the honor roll, her horsemanship is more than first rate, and her friendly personality speaks for itself.

Incidentally, she spoke on the radio over both KSAN and KFRC on Tuesday.

\+ + +

We Wonder

by M. H. A.

If, after such a beautiful turnout for the drawing Tuesday night, there will be more interest shown in the new hangings each month at the Art Gallery by local people?

\+

If you know that Donna Hodges is the first girl to be named "Sweetheart of Carmel" for the Salinas Rodeo?

\+

How many people would be interested in joining a "Down With Double Parking" Club in Carmel and blackball all offenders?

\+

If you will remember to vote next Tuesday for the Bonds for the new City Hall and Jail Site?

\+

Whether you give the pronunciation of "Oo-zee-y-lee" when saying Gastone Usigli's name?

\+

How many folks have adopted the expression "Keep 'em Flying" and if they know where it originated?

Fire Department Gets Workouts

Carmel has had more than its share of fires recently. Thursday night, after last week's CYMBAL had gone to press, a fire broke out in the Weavers cottage on Third and Lincoln. Because the house was empty, the fire gained considerable headway before it was discovered. The blaze is thought to have been started by escaping gas which was ignited by the flame of a water heater. The extent and amount of damages is not yet known.

On Monday morning the fire department responded to a call from the M. J. Murphy lumber yard where a truck was burning. Apparently the gas tank had caught fire, but it was brought under control by wood yard employees while the fire trucks were on their way. The damage is estimated to be $25.

\+ + +

Famed Spanish Dancer Coming

Manuela del Rio, Spain's greatest dancer and her ensemble of dancers and musicians will play one performance in Carmel on the evening of Saturday, August 2nd. This will be Miss del Rio's first visit in Carmel but she is well known to many Carmel people and has a number of Spanish friends living on the Peninsula.

Having gained the reputation of being the most travelled dance group in the world today, Manuela del Rio and her company come to Carmel recommended by the greatest of music and dance critics in this and other countries. Last January on her visit to San Francisco one critic wrote, "There is no doubt as to Miss del Rio's standing with her public. Last night her audience applauded, whistled, stamped and yelled until it sounded as if the place was going to come apart." Such acclaim is only given the leaders in their chosen field.

Manuela del Rio and her company will again play two dates in San Francisco and the following week will play Carmel.

Tickets for the performance will be on sale at Staniford's Drug Store in Carmel and the Palace Drug store in Monterey.

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Sewing like mad for Bundles For Britain, La Collecta Club met yesterday at the home of Mrs. C. F. Haskell.

Mrs. Irving Gansel, acting president during the summer, officiated informally.

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The CYMBAL is first with the news.

U. S. O. Fund Is Still Short

The drive for funds for the United Service Organizations didn't quite reach its quota by the time of the drawing staged by its sponsors last Tuesday night. Approximately $3400 had been collected by yesterday morning, and collection of the $600 necessary to make up this district's $4000 quota is expected to be a matter only of days.

E. M. Noble of San Francisco won the $250 prize at the drawing. Mrs. Marie Gordon of Carmel, Wilfred Eyre of Pebble Beach, Homer J. Hoyt and L. G. Harris of Monterey and Gail Burck of Pasadena won $50 each. Mr. Eyre has signified his intention of turning his prize back to the fund.

Those wishing to contribute to the U.S.O. by mail should send their donations to Box 87, Monterey.

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Bring Aluminum In Next Week

Beginning Monday there'll be a receptacle for old pots and pans and other aluminum utensils on the Leidig corner near the post office, and you can bring your discarded kitchen stuff down there and put it to work on the national defense program. It is part of a nationwide campaign to ease the aluminum shortage caused by airplane production.

The collection will last for 10 days, ending on Tuesday, July 29. And let's keep pot clinking upon pan right merrily during that time. For, as Mayor Evans says, "The street department has a big bin it will put there, and if the bin overflows we can fill the whole lot."

That's an idea, too.

\+ + +

We feel that, in the last analysis, what is in the interest of Carmel is in the interest of the CYMBAL.

Gay Nineties Party Next Week

The annual Gay Nineties Party at Del Monte will be held again on Friday evening, July 25, in the Bali Room. The memory of last year's Gay Nineties Party still lingers as the party that was the most fun of all and it is no wonder that a whole-hearted enthusiasm is giving the thing impetus this year.

In the first place, Dene Denny and Hazel Watrous are bringing over the Troupers of the Gold Coast to put on the show. Bob Bratt will be master-of-ceremonies, and they are preparing their best olio numbers and their most amusing costumes to tie in with the Gay Nineties theme. All the waiters will be wearing handlebar mustaches and other barber shop get-up. Carvel Craig and his Hotel Del Monte Orchestra will enter into the spirit of the affair and be in costume too.

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ON THE SCREEN

Carmel Theatre

"Meet John Doe," playing Sunday, Monday and Tuesday at the Carmel Theatre, and starring Gary Cooper and Barbara Stanwyck, is Frank Capra's production for 1941—and that's important news for movie fans. The Academy Award winning director is noted for his fine understanding of human elements, which probably accounts for the wide audience appeal in his work.

In "Meet John Doe," Capra has intensified attention to the human problem of the average man by giving the action the background of great and timely events. It is a Capra gallery of human nature that turns out to be the most exciting screen entertainment of all time. And some future historian may find it a record of what people were like in the 20th Century, what they loved, what they hated and what they fought for.

The list of supporting actors includes such well known names as: Edward Arnold, Walter Brennan, James Gleason and Spring Byington.

Friday and Saturday, "The Lady from Cheyenne," a comedy of modern tempo set in the background of the Wyoming frontier, and starring Loretta Young and Robert Preston. Also Frieda Inescort and Paul Cavanagh in one of the season's faster mystery shows, "The Shadow on the Stairs."

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Carmel Playhouse

"That Hamilton Woman," the story of the romance in the life of Lord Nelson, Britain's famous admiral, will end its record run at the Playhouse this Saturday night with a matinee Saturday afternoon. It is the first co-starring picture of Vivien Leigh and Laurence Olivier since their marriage.

"Elephant Boy," brought back to the Playhouse for the seventh and last time, will follow on Sunday and run for four nights.

This picture has set an all-time high in number of times shown on the Peninsula, and always at the Playhouse. Sabu, in the leading role, has endeared himself to thousands of youth and adults throughout the world for his unselfconscious acting in this film. It was his first introduction to Hollywood and you feel that he brings most exactly to life the character created by Kipling in his famous story.

ARMY USING HIGHWAY 101 NEXT WEEK

Motorists are warned by the Touring Department of the National Automobile Club that there will be exceedingly heavy traffic congestion on U.S. 101 between King City and Fort Ord during the period from July 21 to 25, inclusive. This is to be Fort Ord's dress rehearsal for a leading role in the "Battle of Washington" in which the entire Fourth Army will participate next month.

Highways between King City and Fort Ord will be taxed to capacity before and after the exercises by the 1,500 vehicles involved in the movement of the troops.

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•

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Ocean and Dolores

DON'T FORGET TO TURN OUT ON TUESDAY TO VOTE THE BONDS

Here are four communications outlining the bond situation. They present the matter far more effectively than we could. And instead of hitting you with one more editorial on the subject we simply say, "Read them and then let your judgment be your guide."

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DR. CROWTHER DRAWS A PICTURE OF THE MONTEREY LOCKUP

Dear Neighbors,

I've just been to jail (where Carmel's prisoners are kept, in Monterey). Would that every Carmelite might go, too. Your verdict would be much like mine. "If this were a dog pound, I would vote for a new one. No mutt of mine shall ever be lodged in such a dungeon." Nowhere outside of Russia have I seen the likes of it. Yet this is where Carmel detains its first offenders, youth over 16 years of age. And women, too. It is a disgrace. The date carved on the granite wall is—1854. The place should be preserved as a relic of barbarous days. Have we learned nothing about prison reform in nearly a century? Evidently not! That jail in Monterey does not represent the enlightenment of either community. In any case, people who have heard of Emily Post don't dump their social garbage in their neighbor's backyards. I'm for a new jail of our own; one that's fit for a preacher. I may need it some day.

Carmelancholy yours,
JAMES E. CROWTHER

+

BILL PARDEE HANGS "NO VACANCY" SIGN ON JAIL DOOR

Honorable Keith Evans,
Mayor Carmel-by-the-Sea,
Carmel, California.
Dear Mayor Evans:

The City of Monterey does not wish to be arbitrary, but as you know, our jail situation is extremely bad. The building dates back to 1854. Even were it not overcrowded, it would do us no credit; but it is congested beyond all reasonable limits. Our arrests, like yours, have increased greatly with the coming of camp followers of Fort Ord.

It will be no full solution of our problem if prisoners from Carmel are removed, but it will to some degree relieve our situation until we can build a new jail. We are gratified that you are taking steps to build your own jail. I trust that they may be carried to completion with little delay and that you will find it possible to remove your prisoners from our jail at the earliest possible date.

We shall continue to care for your prisoners until your jail is built; but this is official notice that you must take steps to remove them as soon as it can be done.

I am

Very truly yours,
B. J. PARDEE
City Manager

July 14, 1941

+

BERNARD ROWNTREE SUMS UP THE VOTE SITUATION

By Bernard Rowntree

It is up to the people of Carmel.

On Tuesday, July 22nd, the people of Carmel will have the opportunity to express their will regarding four points, which are:

1. To build police quarters and jail.
2. To provide a site for Red Cross building.
3. To buy land for a future city hall.
5. Five year program for improving Carmel streets.

Others are explaining the advantages of the four points. I wish to stress the dangers that will or may arise if the four point plan is not approved by the voters on July 22nd.

1. We have not experienced real crime in Carmel but no one knows when there will be rape, assault, holdup and other crimes involving danger to life. We do not know how long it will be before we may have to let drunken men roam and drive on our streets if we do not have a place in which to confine them. No one knows when the disadvantages under which our police department is working may have serious effect on some innocent citizen. A jail and adequate police quarters will greatly improve the efficiency of our police force.

2. Our Red Cross is greatly handicapped by insufficient room. The importance of our Red Cross is growing every year. It should have a building and no doubt can raise the money for such a building but it will be more difficult to raise enough money to buy land. The City Council has gone on record as favoring the city providing a site for the Red Cross building if the bond issue is approved by the citizens of Carmel. If the election on July 22nd is not carried, no one knows when the Red Cross will have enough money to buy land and erect a building. If the site is provided, this will be an added impetus towards the money being contributed for the building.

3. For many years Carmel has talked about and investigated many sites for a City Hall. Debating the question of the location of a site has wasted much time. The question of price has wasted more time. As the years have gone by, one site after another has been acquired by private interests until the choice of a site is narrowing down to a point where the city may be forced to take what it does not want unless the voters approve the property on which the city has an option.

4. Carmel cannot raise any more money by general taxation except as property values increase slightly year by year. The cost of operating all city departments has reached the point where improvements of any of the streets cannot be done by money from the general fund.

The people of Carmel as a whole use all the streets of Carmel and the people of Carmel as a whole should pay for improving all the streets of Carmel in the order of importance to all the people of Carmel.

From now on, the streets of Carmel will not be improved by grading and oiling, unless the people of Carmel pay for it. The people who live in any one block use that street a small amount in proportion to its total use by all the people and the people in that one block will not pay the entire cost of grading and oiling which should be paid by all the people of Carmel.

If the special tax for street improvements is not approved by the voters on July 22nd, no more improvement work will be done until the people are willing to approve a street tax at a future election.

Anyone and everyone not supporting or actively opposing these four points will be individually responsible for the dire results that may occur if the election fails to carry.

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Z. L. POTTER WARNS THAT TEMPORIZING WILL BE COSTLY

By Zenas L. Potter

However Carmel voters vote at the election next Tuesday, they have no choice about building a jail. It has got to be done. The only question is how they wish to pay for it. There are three choices open:

1. It can be built by passing the bond issue, thus spreading its cost over 18 years, during which it will serve the community.

2. It can be built by taking the cost out of tax receipts in a single year. This could be done only at the cost of vital city service. And the jail that could be so built would be only an improvization, with cost of a satisfactory jail to be faced at some future date.

3. It can be built by raising the basis of property assessment from 40 per cent to 50 per cent, to conform with the county assessment practice. This would provide money enough to build the jail; but the likelihood is that the tax assessment would thereafter remain on the 50 per cent basis, *and this would be in the interest of no taxpayer.*

Thus it seems clear that the only sensible procedure is to build the jail—which *must* be built, whatever our wishes—through approval of the bonds.

If you are a person with a sense of decency and wish to take our prisoners, some of them first offenders, out of the horrible conditions that exist in the Monterey jail, you will vote for the Civic Center bonds.

If you're just an old penny-pincher, and care nothing about the human problem involved, but are governed only by money considerations, you will vote to pass an eighteenth of the cost of the jail on to each of the coming 18 years.

In either case you will vote for the bonds, for the jail has got to be built.

Del Monte Dances Six Nights a Week Now

There's dancing every night but Tuesday at Del Monte now, indicating that the summer season is actually under way.

Carvel Craig and his Hotel Del Monte Orchestra, that is getting better and better just as they always do get better and better (remember Freddy Nagle and Buddy Maleville?), are pouring hot music out of their instruments six nights a week.

Just to make it that much more fun, the Waynes—Tom and Ethlyn—with Tommy Riley, all representatives of the Arthur Murray Studio, are at Del Monte and conducting morning classes in rhumba and conga, and also directing these dances, plus a schottische or two, in the Bali Room during the evening's festivities.

ANNA KATZ

Gowns

Sports Goods

For every occasion

OCEAN AVENUE

C_2H_5OH

Dine and Wine at
SADE'S
Carmel

Meet me for
Breakfast
9 a.m. 'til noon

Luncheon
Noon 'til 4 p.m.

Dinner
5:30 'til 10 p.m.

Midnight menu
'til 2 a.m.

Used Cars

WILL SELL FOR MORE BEFORE THEY WILL SELL FOR LESS

1941 Pontiac Sedan	1145.
1941 Buick Coupe	1045.
1940 Buick Coupe	845.
1940 Olds Club Coupe	895.
1940 Olds Bus. Coupe	795.
1939 Chevrolet Sedan	645.
1939 Buick Conv. Coupe	765.
1939 Plymouth Sedan	645.
1939 Plymouth Coupe	575.
1939 Pontiac Sedan	645.
1939 Ford Sedan	625.
1938 Lincoln Zephyr Sedan	675.
1938 Ford Sedan	465.
1938 Buick Sedan	645.
1938 Packard Coupe	575.
1938 Pontiac Sedan	645.
1938 Plymouth Coupe	475.

60 OTHER CARS TO CHOOSE FROM
PRICES RANGE FROM $50. TO $400

Special
1939 Ford De Luxe
Station Wagon 795.

Peninsula Automobile Co.
BUICK DEALERS
Del Monte at Washington
Monterey
Telephone 8569

AS THE CROW FRIES

By Richard L. Masten

NO TIME TO CAW

This week you won't hear very much from the crow.
He's silently perched on a rock.
And cocking an ear, getting ready to hear
The strains of the music of Bach.
A crow's no musician, as people should know.
His voice, it is rasping and raw.
He gladly would chant, but he knows that he can't.
His symphony's only a "caw."

But even a corbie, who hasn't a voice
That warrants a place in a choir
May breathlessly hark to the song of a lark
And find in it much to admire.
And music that's mighty, and music that's choice,
May bring him a tremulous thrill.
There's not any harm in his sensing its charm
Provided he only keeps still.

And so he awaits the outpourings of Bach,
Withholding his usual clamor.
He's only a bird with a single harsh word
That's lacking in color and glamour.
He listens for Linsley and Worsley and Mock,
Prepared to applaud them most freely,
And measures sonorous, sung forth by the chorus
Directed by Gastone Usigli.

\+ + +

A festival of music in the world of 1941! Let us of Carmel give real and fervent thanks that we are still among those to whom such a thing is not an incongruity. For there's so little song remaining.

Oh, there is some, even amid the rumble of artillery and the crashing of bombs. There are songs of defiance, of national ambition. The *Horst Wesel Lied* rises, and the *Internationale*. *Rule Britannia* rings out—and we all heard tales of the Australians *Off to See the Wizard* on the shores of Africa.

And still, in the darkness and carnage of bombed cities, mothers sing to their children; the bravest song of all.

But song for song's sake—great music written by great composers and sung by great artists—there's precious little of that. The world is so busy with death and destruction.

And there are few things that the world needs today so much as song. Cleansing, revivifying, its harmonies arousing answering harmonies in the human soul, it contains within it all the elements of salvation.

You may say, "Let the world be happy and it will sing again." That seems to be a logical point of view. But perhaps it is equally logical to say, "Let the world sing again and it will be happy."

There is an old saying that "Only the good sing. The wicked have no song." And while it may lack a little in scientific exactitude it does contain an element of truth. For song drives out of the soul the baser things which can so often creep in.

So let us take joy in our music festival, in the hope that this oasis of song will spread and that another year shall find all the world singing as it clears up the rubble that a temporary madness has strewn about it.

\+ + +

The D. L. James gave a large tea on Thursday afternoon for their son Daniel and his wife who are here from Hollywood.

Daniel is, of course, the Dan James who acted as assistant director on "The Great Dictator" for Charlie Chaplin whom he met in Carmel three years ago when Chaplin was writing the script over in Pebble Beach.

You Will Probably
Find It At . . .

Graham's 5 and 10

On Ocean Avenue

THE COMMON THINGS

Knives and Forks / Paper Plates / Pots and Pans
Clothes Pins and Kleenex
Tooth Paste

And Also . . .

THE UNUSUAL THINGS

Novelties from Mexico / Miniatures from China
Abalone Novelties Made Here On The Peninsula
Clever Gadgets for Gifts

You'll Enjoy A Stroll By The
Novelty Displays

MAN CANNOT LIVE BY MUSIC ALONE

DURING A BACH INTERLUDE

WHITNEY'S

FAMOUS CONTINENTAL DINING ROOM

Charcoal Grilled Steaks — Chops
Luncheons — Dinners

OCEAN AVENUE PHONE—204

Tell 'em, "I saw your advertisement in the CYMBAL."

Bay Rapid Transit
BUS SERVICE

now leaving from new location at 6th and Lincoln by Pine Inn

Carmel to Monterey

7:00 a.m.	2:00 p.m.
8:20 a.m.	2:45 p.m.
9:15 a.m.	4:00 p.m.
10:15 a.m.	5:05 p.m.
10:55 a.m.	6:05 p.m.
12:05 p.m.	7:20 p.m.
12:50 p.m.	8:40 p.m.
10:45 p.m.	

ONE-WAY RATE 20¢
with transfer to Pacific Grove, Presidio, Asilomar, Del Monte

Local Rate in Carmel City Limits 10¢

Sunday and Holiday Round-trip Fare 25¢

TOKENS 5 FOR 75¢

Bay Rapid Transit
Telephone Monterey 3670

Tomorrow at 10:30, on radio station KYA, Noel Sullivan will be interviewed about the Bach Festival.

+

Albert (Ladd) Hyde stopped in Carmel for a few days this week. He thought he would take a good look at Carmel before being called into the Army—which will be pretty soon.

+

Miller Stewart is leaving today for Feather River Inn, where he plans to spend the next ten days.

+

Major and Mrs. Frank Goodell had as their guest the past few days, Mrs. Goodell's sister, Joan Nourse of San Francisco, who arrived on Wednesday with a friend, Miss Gladys Lorigan. Miss Nourse is to be married to Wesley Nuscio of San Francisco July 28, so Major and Mrs. Goodell have planned a round of entertainment during her stay here. Miss Nourse and Miss Lorigan will return to San Francisco on Saturday.

+

Mrs. F. W. Clampett has been entertaining her daughter-in-law, Rebecca Clampett, and her two grandchildren, Jimmy and Anne. Mrs. Clampett and her children plan to return to Berkeley shortly.

Turn South from Ocean on Monte Verde and follow the Spotlight

Playhouse

Monte Verde near 8th, Carmel Phone 403

NOW
You can still see the entertainment sensation of the Peninsula. It plays through Saturday
THAT HAMILTON WOMAN
Vivian Leigh Laurence Olivier

SUNDAY
Through Wednesday. For the seventh and absolutely the last showing here
ELEPHANT BOY
Starring SABU

NIGHTS 7 and 9 MATINEES, Saturday, Sunday, Wednesday, 2:30

RIPPLEWOOD AUTO COURT

on the Scenic
Carmel-San Simeon Highway

MODERN CABINS
IN THE REDWOODS

DINING ROOM
DELICIOUS HOME-COOKED MEALS

2 MILES NORTH OF BIG SUR STATE PARK

DORIS P. FEE

Terry Ogden
Camera Portraitist

Carmel-by-the-Sea
California

At Our Churches

Church of the Wayfarer

The preacher at the Church of the Wayfarer on Sunday morning will be the Rev. Leslie E. Learned, D.D., of Pasadena. The guest organist is Robert Young. Visitors are cordially invited to worship at this beautiful shrine. The service is at 11 o'clock.

+

Dr. James E. Crowther, the Minister of the Church of the Wayfarer, and Mrs. Crowther, are spending a month's vacation in southern California. The pulpit will be supplied by two distinguished clergymen, the Rev. Leslie E. Learned, D.D., of Pasadena, and the Rev. Theodore H. Palmquist, D.D., of San Francisco. Both are well and favorably known to the Carmel congregation. Dr. Crowther will be in his pulpit again on August 17.

+

All Saints' Church

Next Sunday at 11 a.m., the Service of Morning Prayer with Sermon message by Chaplain Henry T. Praed of the 147th Field Artillery, Fort Ord. Chaplain Praed is the Rector of Trinity Church at Pierre, South Dakota.

This Sunday, the opening Sunday of the Bach Festival week, is emphasized in the musical part of the 11 a.m. service at which Max Hagemeyer will be the cello soloist with organ obligato by Alice Lee Keith at the organ. The offertory will be Bach's *Adagio* from the *Toccata in C Major for Organ*. Organ numbers will include Bach's Sonatina, *God's Time is Best*, the Chorales, *Hark a Voice Saith*, *All Are Mortal*, *Hail to Thee My Jesus Holy* and the Choral Volspiel *My Heart Is Filled With Longing*.

The 8 a.m. Sunday service is discontinued during the month of July.

+ + +

Mr. Lennart Palme, local architect, left this week for the East, where he will rejoin his wife. They expect to return July 28.

+

Vacation roads of the illustrious of the theater seem to lead inevitably to Carmel. Latest to pay us a visit is the charming Miss Genevieve Sullivan, director of the Catholic theater guild of San Francisco. It was Miss Sullivan who produced "Brother Petrarch's Return" here last May. Miss Sullivan, accompanied by her mother, expects to vacation in Carmel for at least two weeks.

+

Also among famous visitors to the Peninsula in the past weeks were Mr. and Mrs. Walter Hampden. The famous Shakespearean actor has been busy in Hollywood but he managed to come to Carmel to visit his brother, Mr. Paul Dougherty. While here Mr. Hampden was honor guest at several parties.

+

Mrs. Henry Van Dyke of Pebble Beach returned Tuesday following a short visit in San Francisco.

PICTURE FRAMING

Carmel Furniture House

Phone 563-J Dolores St.

Many Here For Bach Festival

Carmel is the Mecca this week of all who love the beauty, the simplicity, and the solemnity found in the music of Bach. From New York, Miss Sarah Aronoff is expected to arrive late this week. Ticket holders from Fresno and the valley are numerous. Among others who will be here are Miss Margaret Cosgrave and Miss Leonora Hohl. Mr. and Mrs. Hildebrand from Berkeley are coming, and also from that city are Mrs. Fay M. Kocher, Miss Margaret Faye, Miss Margaret Murdock and Miss Muriel Ransom, expected shortly.

Miss Jane Wertheimer of St. Louis will also be here for the festival. Mr. and Mrs. John B. Kelso of La Jolla are staying at La Playa while they enjoy the scenery and spirit of Carmel.

Countess Mariso De Solis will be here shortly from her Los Angeles home.

Rudolphina Rodil whose beautiful voice is an important part of the Festival is now staying at La Ribera during rehearsals.

The college set is doing its share to make this Festival both memorable and joyous. From San Jose State comes Marsha Barber who plays the cello. This talented miss shows definite promise, and she plans to further her musical education by attending a conservatory of music in the future.

To Gwendolyn Thomas of San Jose State goes the honor and responsibility of playing first violin in the orchestra. Two more San Jose students, Warren Thomas, who plays the double bass, and Melvin Buffo, who is past master of the oboe, also are included in the personnel of the orchestra.

Among college people who plan to attend are Miss Genevieve Rogers of Stanford University and Professor and Mrs. George F. Schwartz of the University of Illinois.

+ + +

Now it can be told. Minnie Berber, who has been one of Andre's more attractive hair laundresses for four and a half years, blushingly revealed to friends this week that she became the bride of J. E. Ostrander in Reno March 25. The couple will make their home in Carmel when Mr. Ostrander is released from the Navy in November.

+

Miss Anne Martin was hostess last week to her sister, Mrs. T. T. C. Gregory of San Francisco. During her brief visit, Mrs. Gregory, whose husband is a trustee of Stanford University, renewed many acquaintances made on previous visits.

+

"That's Strange." As Mr. R. Strange appeared with his wife and Mr. and Mrs. Robert McKenzie. The Strange family were from Massachusetts and they were visiting the McKenzies, mutual friends of the John Neikirks in Carmel. Others partaking of the Neikirk hospitality over the holiday were Miss Nell Denton, Miss Mary Helen Alexander, Miss Gretchen Neikirk, and two artists from the Disney studio, Oliver Johnston and Arthur Elliott.

+

Mr. Paul Dougherty is leaving today for the Bohemian Grove on Russian River where he will take part in the Grove Play, a very exclusive thespian enterprise. During his absence, Mrs. Dougherty has made plans to spend her time at the Dougherty ranch in Victorville.

"I expressed it to myself as if the eternal harmony were communing with itself, as might have happened in God's bosom shortly before the creation of the world. It was thus that my inner depth were stirred, and I seemed neither to possess nor to need ears, still less eyes, or any other sense." —Goethe

+

"Bach has at present a Janus head; one face looking back to the epoch of formal architectonic structure, the other turned towards the future,—towards the freest subjectivity of inward speech." —Von Lupke.

Hear
Your Congressman
JACK ANDERSON
speak
on
PRUNES & APRICOTS
Friday July 18, 6:45 P.M.
K.D.O.N.

DINING OUT TODAY?

Dairy Lunch Rooms

MAC DONALD'S DAIRY
Meals from 7 a.m.
Ocean Avenue

COOKSLEY'S
Lunches and Fountain Service
Dolores at Seventh

Restaurants

BISHOP'S RESTAURANT
Where Quality and Reasonable Prices Meet
San Carlos at Sixth

ASIA INN
American and Chinese Dishes
Dolores near Seventh

The Blue Bird
Breakfast, Luncheon, Dinner
Ocean Avenue near Lincoln

NORMANDY INN
Special Buffet Lunches
Ocean Avenue and Monte Verde

SMOKE SHOP
Ice Cold Beer and Sandwiches
Ocean and Mission

STEVE'S CHOP HOUSE
Colorful . . . Delightful
Lincoln and Sixth

TUCK BOX
English Tea Room
Dolores near Seventh

Restaurants with Tap Rooms

SADE
Charcoal Steaks
Ocean near Monte Verde

WHITNEY'S
Continental Dining Room
Ocean Avenue

District Scout Budget Set at $16,000.00

That the Boy Scout program is definitely related to national defense and, therefore in greater need at this time than ever before for adequate public financial support was pointed out this week by the finance committee of the local Monterey bay area council, Boy Scouts of America.

Emphasizing that scouting must go on during these crucial times, and indicating that $16,000 will be needed to meet the 1942 council's budget for scout work in the counties of Monterey, San Benito, and Santa Cruz, the area covered by the local scout organization. For economy of administration, there is only one organization in these three counties, and all communities of the area participate jointly in the one campaign for funds, which, this year will be held from September 8 to October 15.

At a time when special appeals are being made for national defense, it vitally important to continue, and even extend, support for the fundamental and permanent social services, such as the Boy Scouts of America.

If the budget of $16,000 is raised, an additional field executive will be employed, which will result in further extension of scout work.

Mr. V. D. Graham, Mr. Byington Ford, and Mr. Jack Schroeder are the local representatives on the scout council's financial committee.

BUSINESS DIRECTORY

VALLEY VIEW RANCH
"Dude Ranch" for dogs
Healthy dogs boarded by week or month
Transportation service—
Write P. O. Box 103
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Attorney and Counselor at Law
Las Tiendas Building
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Finest Workmanship and Materials
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DR. T. GRANT PHILLIPS
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Boarding - Stripping - Bathing
The Original
DEL MONTE KENNELS
Pedigreed Puppies for Sale
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THOBURNS
Sound Stock Insurance
P. A. McCREERY
Insurance Manager
Tel 142-W, Box 148

LEGAL ADVERTISEMENTS

NOTICE TO CONTRACTORS

1. NOTICE IS HEREBY GIVEN that the BOARD OF TRUSTEES OF CARMEL UNIFIED SCHOOL DISTRICT, Monterey County, California will receive bids for the furnishing of all labor, materials, transportation and service for the construction of a Pedestrian Underpass under Highway No. 1 at Ocean Avenue, Mohterey County, California.

2. Each bid to be in accordance with the plans and specifications now on file with the Architects, FRANKLIN & KUMP, 202 Patterson Building, Fresno, California, where same may be examined and copies obtained upon deposit of $25.00 per set, which deposit will be refunded upon the return of such copies in good condition within five days after the bids are opened.

3. Bidders are hereby notified that pursuant to the Statutes of the State of California, or local law thereto applicable, Board of Trustees Carmel Unified School District has ascertained the general prevailing rate of per diem wages and rates for legal holidays and overtime work in the locality in which this work is to be performed, for each craft or type of workman or mechanic needed to execute the contract, which will be awarded the successful bidder.

4. The prevailing rates so determined are as follows:

CLASS OF WORK	HOURS PER DIEM	WAGE PER HOUR	WAGE PER DIEM
Asbestos Workers	8	1.25	10.00
Boiler Makers	8	1.50	12.00
Concrete Laborers	8	.90	7.20
Cement Dumper	8	.94	7.52
Vibrator Operator	8	1.00	8.00
Common Labor	8	.81¼	6.50
Building Labor	8	.81¼	6.50
Brick Layers	8	1.50	12.00
Carpenters and Millmen	8	1.25	10.00
Carpenters, apprentice:			
1st. 6 mos.	8	.56¼	4.50
2nd. 6 mos.	8	.62½	5.00
3rd. 6 mos.	8	.75	6.00
4th. 6 mos.	8	.87½	7.00
5th. 6 mos.	8	1.00	8.00
6th. 6 mos.	8	1.12½	9.00
7th. 6 mos.	8	1.12½	9.00
8th. 6 mos.	8	1.18¾	9.50
Cement Finishers	8	1.37½	11.00
Concrete Mixer Operators	8	1.354	10.83
Electrical Workers	8	1.37½	11.00
Electrical, Foreman	8	1.50	12.00
Glaziers	8	1.25	10.00
Hoisting Engineer	8	1.354	10.83
Shovel Operators	8	1.62½	13.00
Iron Workers (Ornamental)	8	1.37½	11.00
Iron Workers (Rod)	8	1.31½	10.52
Iron Workers (Structural)	8	1.60	12.80
Lathers	6	1.50	9.00
Mason Tenders	8	1.10	8.80
Painters	8	1.12½	9.00
Painters (Spray)	8	1.50	12.00
Plasterers	6	1.75	10.50
Plasterers, tenders	6	1.40	8.40
Plumbers	8	1.37½	11.00
Roofers	8	1.25	10.00
Sheet Metal Workers	8	1.37½	11.00
Steam Fitters	8	1.37½	11.00
Teamsters (horse)	8	.75	6.00
Tile Layers	8	1.37½	11.00
Tile Layers, helpers	8	.90	7.20
Truck Drivers	8	.75 to 1.25	
Waterproofers	8	1.25	10.00
Tractor Operators, w/attach.	8	1.62½	13.00
Welding Machine Operators	8	1.37½	11.00

5. All labor to receive double time for overtime, except the following, time and one-half for Lathers, Teamsters (horse) and Truck Drivers.

6. Each bid shall be made on a form to be obtained at the office of the Architects, FRANKLIN & KUMP, 202 T. W. Patterson Building, Fresno, California, and must be accompanied by a certified or cashier's check or a bid bond for ten percent of the amount of the bid made payable to the order of Board of Trustees, Carmel Unified School District; shall be sealed and filed with the Clerk of the Board on or before the 28th day of July, 1941 at 7:30 P.M. and will be opened in public at or about 7:30 P.M. of that day in the office of the Carmel Unified High School, Carmel, California.

7. The above mentioned check or bond shall be given as a guarantee that the bidder will enter into a contract if awarded the work, and will be forfeited if the successful bidder refuses to enter into said contract after being requested to do so by the Board of Trustees of Carmel Unified School District.

8. The successful bidder will be required to furnish a labor and material bond in the amount equal to 50% of the contract price and a faithful performance bond in an amount equal to 100% of the contract price, said bonds to be secured from a surety company satisfactory to the Board of Trustees, Carmel Unified School District. A list of such surety companies is on file in the office of the Architects.

9. The Board of Trustees, Carmel Unified School District, reserves the right to reject any and all bids and/or waive any irregularity in any bid received. Unless otherwise required by law, no bidder may withdraw his bid for a period of thirty days after the date set for the opening thereof.

Dated this 8th day of July, 1941.

BOARD OF TRUSTEES: CARMEL UNIFIED SCHOOL DISTRICT,
by Hugh W. Comstock, Clerk.

Date of First Publication, July 10, 1941.
Date of Last Publication, July 24, 1941.

+ + +

That squirrel at the Corner Cupboard certainly loves to be in the public eye, by throwing pineNUTS at the sidewalk shoppers below him. It would not have been so bad if he'd take them out of the pinecone first, but as it is, the people found that their ear-dividers are continually in danger of inflation from the paw of the furry anarchist

Tutor
College and Prep German
References Harvard and Local
F. Briggs
P. O. Box 814

CARMEL MISSION
Rev. Michael O'Connell
Masses at 7, 9, and 11
Each Sunday During
the Summer

ALL SAINTS' CHURCH
[Protestant Episcopal]
MONTE VERDE AND OCEAN AVENUE
The Rev. C. J. Hulsewé, Rector
"A House of Prayer for All People"

8:00 a.m. Holy Communion
9:30 a.m. Church School
11:00 a.m. Morning Prayer and Sermon

CHRISTIAN SCIENCE SERVICES
First Church of Christ, Scientist Carmel
MONTE VERDE STREET, ONE BLOCK NORTH OF OCEAN AVENUE, BETWEEN FIFTH AND SIXTH
Sunday School 9:30 a.m.
Sunday Service 11 a.m.
Wednesday Evening Meeting 8 p.m.
Reading Room:
OCEAN AVENUE, NR. MONTE VERDE
Open Week Days 11 a.m. to 5 p.m.
Open Every Evening except Wednesday and Sundays, 7 to 9
PUBLIC CORDIALLY INVITED

Acorn Ads

86

10 cents a line for one insertion. 15 cents a line for two insertions. 20 cents a line for three insertions. 25 cents a line for four insertions. Minimum charge 50 cents. Count five words to a line.

FOUND—Pair of glasses. Owner may have same by identification and payment of this ad. Call at Cymbal Office or Tel. 213. (3)

FOR RENT OR SALE

FOR RENT. Small cottage for two summer months from June 23 through August 23. Also rooms in private home. Call Mrs. E. Douglass, Carmel 707. (25)

FOR SALE: by Owner; studio house, 2 lots; $6500. Casanova near 9th. Esto Broughton. Telephone 596-J. (3)

FOR SALE: Cottage with Carmel charm, few steps from beach; secluded; nice garden; 2 bedrooms; large living room with fire-place; only $5000. Also newly completed 2 bedroom home near schools. $500 down payment to reliable party. Call FLORENCE LEIDIG, business manager for COAST PROPERTIES CO., 7th and San Carlos.
Tel. 853 Home Tel. 1993-W (3)

FOR SALE: $4500; Terms; attractive new 2-bedroom house, nearly completed in Carmel Woods. Open for inspection. Tel. 1997 or write P. O. Box 2145. (tf)

FOR RENT: nearly completed 2 bedroom home; unfurnished; new stove and refrigerator; $65.00 on lease.
TAFT REALTY
Tel. 144 Dolores St. next to Western Union (3)

FOR LEASE: unfurnished, 2 bedroom new home, with Valley View, $80.00.
FOR SALE: an unusual value, 1 bedroom, stucco construction cottage in the woods. Furnished $3500.
THOBURNS
Tel. 333 Ocean Avenue (3)

HATTON FIELDS LOT—Corner 100 x 125 feet—fine residential section. $1400 on any reasonable terms. This is a bargain—lots close by have sold recently for much more. CARMEL REALTY COMPANY, Las Tiendas Bldg., Ocean Ave. Phone 66. (3)

NEW HOME—On the Mission Tract a brand new 3 bedroom home—2 baths—2-car garage—central gas heat—sunny patio—nice view and sunny. Will qualify for FHA loan. In fine "Home" section—convenient to the beach. Could not be started today and duplicated for asking price of $9850. See this fine home. CARMEL REALTY COMPANY, Las Tiendas Bldg., Ocean Ave. (3)

VIEW LOT—$1850 will buy a fine large lot with a marvelous view of water and mountains in the Mission Tract on Santa Lucia Avenue. Finest residential location. All utilities incldg. underground wiring available. Easy monthly terms. CARMEL REALTY COMPANY, Las Tiendas Bldg., Ocean Ave. (3)

It Couldn't Happen Here

In view of the somewhat more than vague statements about our police made last week the following by the wife of a Kansas City officer, about the lot of the policeman, might be of interest:

"If he's neat—he's conceited. If he's careless—he's a bum. If he's pleasant—he's a flirt. If he's brief—he's a grouch. If he hurries—he overlooks things. If he takes his time—he's lazy. If you get pinched—he's had it in for you. If he passes you up—he's easy. If he's energetic—he's trying to make a record. If he's deliberate—he's too slow to catch cold. If you strike him—he's a coward. If he strikes you back—he's a bully. If he outwits you—he's a sneak. If you see him first—he's a bonehead. If he makes a good catch—he's lucky. If he misses it—he's a simp. If he gets promoted—he's got pull. If he doesn't—Ah, what's the use.

FOR SALE

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